



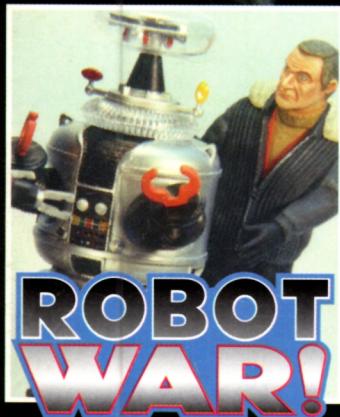
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ISSUE #34

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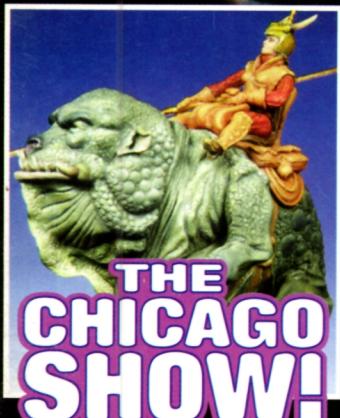
THIS  
ISSUE!



OFF THE SPRUE!  
INTO THE  
LAGOON!



ROBOT  
WAR!



THE  
CHICAGO  
SHOW!

PLUS!

SCULPTING  
MOTHER  
SUPERIOR!

SUPER  
NOVA!

INFORMING THE WORLD  
18 MODELERS AT A TIME!

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VEHICULAR, & FIGURE MODEL BUILDER"



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The Headless Horseman



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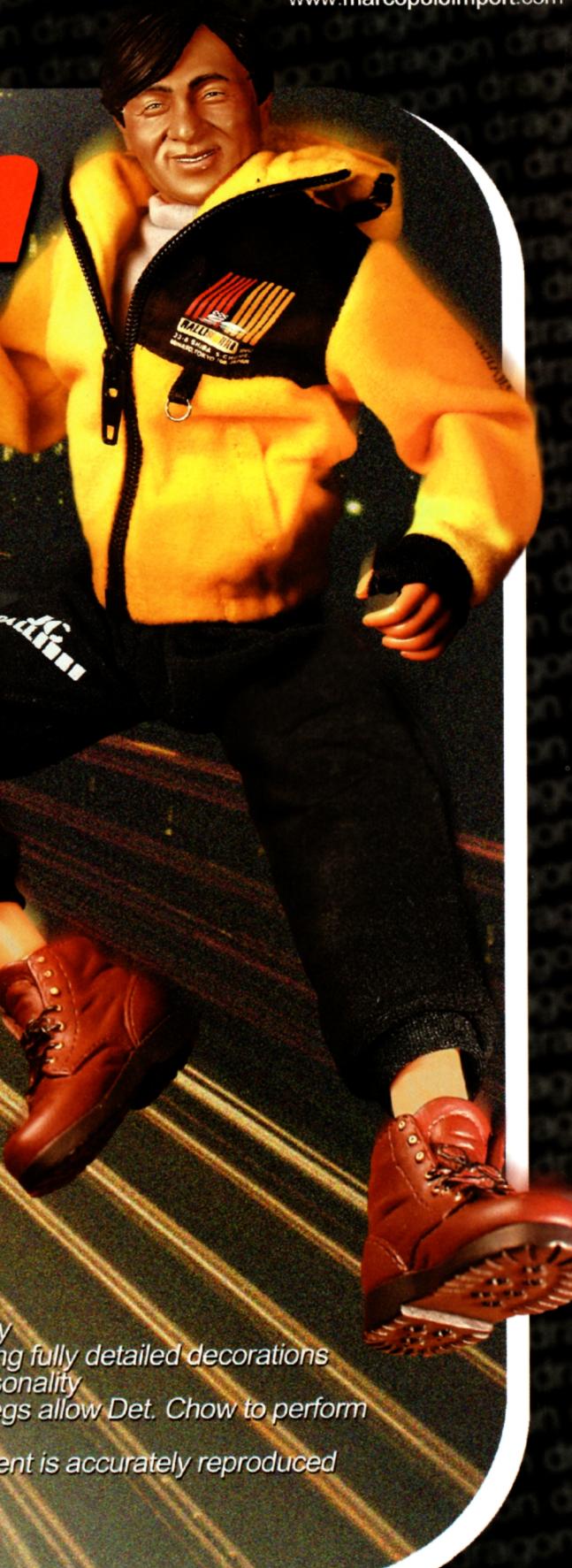
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#### Our Three-Fold Mission Statement

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

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## THIS ISSUE'S COVER

### STYRENE MADNESS ISSUE!

With all the new kits from Polar Lights, styrene has been making a big comeback!



Kits pictured built/painted by Bill Craft (Headless Horseman), Jeff Halpern (Creature from the Black Lagoon), Hilber Graf (Dr. Smith & Robot), Bill Pritchard (Grunch & Lancero), © 2000 Modeler's Resource. All rights reserved.

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## Ah, the Memories...

**M**ost of us have some great memories from our childhood. Aurora probably tops the list with many and with the resurgence of the new Aurora company (as well as what Polar Lights has produced), our dreams have become, once again, our friend...

This is the main reason that this particular issue is dedicated to highlighting kits from the styrene realm. Not every article in this issue has to do with a plastic kit, but the majority of what you'll read focuses on that genre.

Having completed a number of styrene kits recently, I have to shake my head at just how spoiled we've become in many ways. Think about it. For the past 10 years or more, most, if not all of the figure kits you and I have done have been either resin or vinyl. Resin, by far, is normally the easiest to build. If the kit is engineered well, there normally aren't too many seams to fill and your average resin kit comes in fewer pieces when compared to plastic. For me, completing the "Konrad" kit last issue and the Wallace & Gromit kit that didn't make it into this issue was a wake up call! You really have to give consideration as to how you're going to go about building and painting it! I remember just staring at the Wallace & Gromit kit from Airfix for quite some time, going over possible building and painting scenarios in my head! I wanted as few sub-assemblies as possible but it's been fun!

When I was a kid, not only were models on the top of my list as my most favorite thing to do, but learning as much as I could about Hollywood was right up there along with it. In fact, living in southern California afforded me the opportunity of visiting places and meeting people many people can only dream about.

During some of my formative years, we lived right outside of Santa Maria, which isn't all that far from the film industry. We had the opportunity of going to a Western Days Fair not far from our town one day. There, I met Jackie Coogan and Ted Cassidy from the original Addams Family TV series. I still remember shaking Mr. Cassidy's hand. He was incredibly huge, especially to a boy of 8 years of age! Both of the actors were extremely friendly and fun to be around.

Another one of the fun things we did as a family that I recall vividly was to visit a real, working western film ranch, again not far from where we lived. For the life of me though, I could not remember what the name of this place was or where it was. I have carried the memories around with me for over 35 years along with the photo above. No one in my family could remember the name of this place! It wasn't until recently, during a conversation with Jim "Mr. Hollywood Trivia" Bertges that I found the answer. I happened to mention to him some of memories I had as a child of this working film ranch and just couldn't remember where it was or its name. I explained some

**To visit Corriganville on-line, go to this URL:**  
<http://www.geocities.com/Hollywood/Set/1304/corrigan.htm>

### Doggone it, we goofed!

- In our RCHTA show report (Feb/March Issue #32) we implied that the actual size of the show center was less than one football field. In truth, the show boasts a size of nearly **nine** football fields! Sheesh, no wonder we were tired at the end of the day...
- The Konrad kit in issue #33 is actually 1/20 scale, not 1/12. The head and shoulders are not resin, as stated, but **solid** plastic.



Future publisher and his sister at Corriganville

of the things that took place there and a few of the shows that were filmed there (Rin Tin Tin and Fort Apache, for instance) and without hesitation, Jim said, "Oh, that's Corriganville. I pass that place everyday on my way to and from work!"

Well, doggone it, was I excited! Jim then looked up a few Internet addresses for me, which I visited and to my delight, realized that, yes, in fact, this was the place. Then, I found that I could order a book filled with pictures and facts about Corriganville, "The World's Most Famous Movie Ranch" and get all the facts. I was in my glory. Another part of my childhood had come to life again.

Who knows what's in store for those of us who collect and build models? Now that the threat of Y2K is behind us (and we're none the worse for wear), things are really looking up! Life is just really good, isn't it? Over six years ago, I never would have dreamed what this publication would have evolved into or that we would have become kit producers ourselves! What dreams may come...

Enjoy this issue and we'll see you promptly the first week of July.

Sincerely,



*Tim Gore is doing very well and is on his way to a full recovery from his recent hospitalization. He is extremely grateful for everyone's concerns and well wishes. We're all very happy that Tim still shares this world with us!*

## Advertising with us?

**Rates:** Contact us for our complete rate card.

Issue	Deadline	Ships
Feb/March	Nov 15th	1st Wk of Jan
April/May	Jan 15th	1st Wk of Mar
June/July	Mar 15th	1st Wk of May
Aug/Sept	May 15th	1st Wk of July
Oct/Nov	July 15th	1st Wk of Sept
Dec/Jan	Sept 15th	1st Wk of Nov

## Models On Display

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Display" section. Send in the pics!

## Kids Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kids Korner section very soon.

## Advertising on the 'Net?

You Bet! Classified Advertising at:  
<http://www.modelersresource.com>

## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article.

Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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### Sample issues:

\$8/USA • \$9/Can-Mex • \$10/Foreign • \$12/Pac Rim

**3rd Class Subscribers:** Each issue can take up to three weeks to arrive from the printer once they ship. Want to receive the magazine faster? First Class gets each issue to you within 3 to 5 days of shipping and you **still** save off the cover price! Amazing, isn't it?

## Model Shows

Got a camera? Going to a show? Record the event w/photos and submit it as an article.

## How to Reach Us:

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### **"Disappointed with Mail Order"**

Modeler's Resource,

Issue #28 was my first look at your colorful and informative magazine. I can't believe all the work being done by such creative people! Quite a different scene from when I bought the Aurora monster models (one a week - at something like 69 cents a kit) in the mid-seventies.

I particularly enjoy your "Strange New Things" pages. It's a great chance to see just what everyone around the country is up to. My first decision to purchase something was from Weird Stuff (in NJ) which sells "Monstrous Magnets." Disappointingly, after months of waiting (w/my check for \$10.00 cashed and returned), I never received the magnet I sent for. A call from Weird Stuff's Ed Repka confirmed that the magnet had been lost in the mail and that another would be sent out w/arrangements to pick it up at my local post office. Oddly enough this never happened and a "What's Up?" postcard to Ed was never answered.

I sent for this magnet in mid-'99 and still haven't received it! Not to blame you folks at *Modeler's Resource* but maybe in the future "New Things" columns you might consider suggesting to sellers that they offer choices in mailing for safier arrival of goods.

My one dealing w/Weird Stuff has certainly soured me on future buying and makes me wonder if Ed Repka has ever heard of the word "Fraud"?

This problem aside, yours is a fine magazine and I look forward to future issues.

Best, Steve Fiorilla  
Depew, NY

*- I'm hopeful that this situation is simply an oversight on Mr. Repka's part. Certainly, if your check was cashed and you have no product, then you certainly have a legal right to complain. There are many quality mail order companies out there that have excellent customer service. Please don't give up.*

### **"Reader's Gallery"**

Dear Modeler's Resource,

First, let me tell you how much I love your magazine. You guys sure set the standard for our hobby! It is also great to know that the next issue will be on the shelves when I expect it to be - not waiting or wondering if it will be on time. Just looking at each issue, it is very obvious that you take a great deal of care toward detail. Thanks for all the great tips!

My reason for writing concerns your recent decision to only include dioramas in your new Reader's Gallery. I would ask that you reconsider this guideline. I have several kits that I would love to submit for it: Dr. Tongue from "Day of the Dead" (sculpted by William Paquet) and Dr. Kannard from Hellraiser II (sculpted by Paul Komoda) to name a few. I am currently working on a diorama that has only one figure in it - again it doesn't fit the parameters. One single figure with a well constructed base can be just as exciting as a whole diorama depending on how well it is done...I'm

just a bit disappointed that myself and others will not have the chance to share the work that your magazine has helped us to create, or will we?

Sincerely, Mike Seigler  
Charlotte, NC

*- Well, Mike, thanks very much for writing and for your compliments on the magazine. Let's do this: We would prefer to stick with the original plan, however, every once in a while, we will announce a "themed" Models On Display gallery which will allow folks to send in pictures of their kits that pertain to that genre and for those special galleries, they won't need to be dioramas featuring two figure kits. Will that work? Thanks again for writing.*

### **"Sculpting Articles Are Invaluable"**

Dear Fred,

Enclosed is my check to resubscribe for another year. I believe I must be setting some sort of record in the "Longest Time Subscribing Without Ever Building A Kit" category.

Your magazine has certainly come a long way since the first issues. You deserve an enormous amount of credit for what you have accomplished with your publication.

The sculpting articles in *Modeler's Resource* contain invaluable information that is difficult to obtain elsewhere. There are dozens of little tricks to working with Super Sculpey that you won't learn from the most popular sculpting textbooks, literature from the manufacturer, or art school (that which enables artists to make a buck is apparently anathema to the {sniff} delicate sensibilities of art school administrators everywhere). Unless you are lucky enough to work alongside artists accomplished in the medium, this information would remain unknown without publications such as yours. So many thanks to you and the sculptors who write for you - you're making my job much easier....

Sincerely, Eric Seubert

*- Thanks very much! Credit for the popularity and success of this publication goes to quite a few people, so I'm happy to share the accolades with them.*

*Certainly, without the multi-faceted talents of our writers, this publication wouldn't be where it is.*

### **"Independent Nature of the Mag"**

Hi Fred,

...One of the main things I like about your magazine is the 'independent' nature of it - the fact that you don't just review piles of kits but use them in 'how to' articles that tell you far more than whether the kit itself is any good. I look forward to the next issue.

Cheers, Rupert Clayton (e-mail)

*- I'd have to agree with you, Rupert. Personally, I've never been one to read and heed film/movie/music critics. I've never not gone to a movie simply because some paid reviewer said it wasn't worth it. The same goes for models. I don't base my purchasing decisions on what someone says about a model. If I did, I certainly wouldn't have purchased quite a few models over the years. I buy specific models because I like the subject matter irrespective of how many*

***flaws or difficulties some may say are associated with it.***

*I already know that most models being produced today have at least a few difficulties somewhere. Knowing where those difficulties are and what to do about them serves a much better purpose for me all the way around. Through the years, the feedback we've gotten confirms that our approach is perfect for our particular audience. Thanks again for writing.*

### **"The Fate of the Local Hobby Shop"**

How goes it out thar' West? I just received the latest M. R. Mag (#33) a couple of days ago and have read your editorial. (Very good reading, by the way). Anyway, your thoughts on "the fate of local modeling shops" and the influences of the internet (and mail order) stores started me thinking.

A couple of conclusions I have come up with (and please realize that these are just my own personal observations here), is that in order for local model stores to both survive and thrive, they, in general, are going to have to change the way they do business from the way it was done in the past.

The first change I'm thinking of would be to offer some sort of discount on a regular basis. The big thing with internet shops is that because they don't have the overhead that regular stores have, they can offer products to the consumer at substantial savings off of retail.

Even though I don't think that local hobby shops can compete in a "price war" with the internet and mail order companies, (since the local stores still have a much greater overhead), they still should be able to, say, give a 10% discount to modeling club members for their patronage.

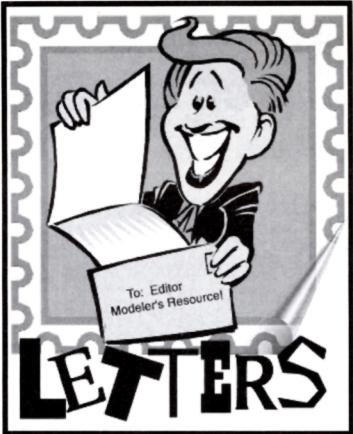
There are probably almost a half dozen local modeling shops located in the Phila/South Jersey/surrounding neighborhood areas that do just that. In return for the 10% discount, (which really isn't all that much), they get some free advertising in terms of being listed and/or mentioned in the modeling club's newsletters on a regular basis. Also, when "we" model builders get together at our meetings, we end up steering fellow modelers towards these hobby shops.

One advantage that local hobby shops have over internet and mail order shops is the "convenience factor" - when you run out of a modeling supply, you can dash right over to your local modeling store and get some more. With mail order and internet stores, you're going to have to wait to receive that modeling item (or items).

A second advantage local hobby shops have is the good ole' fashion service factor, which is probably more noticeable with the local hobby shop than with the other two types of stores. A customer really appreciates a store trying to get an item in that the store may be out of or may not normally stock.

A third advantage is something I'll coin as "the human interest" factor. All local hobby shops do not have this. This is determined (generally) by whether the shop owner and/or workers are model builders themselves. This factor may be the most important factor of the three.

A buddy of mine named Tim L. (who is also copied in this email mes-



sage) and I have been discussing most of the things just mentioned above off and on for some time. Our consensus is that their is a distinct difference between the "business person" who just happens to own a hobby shop and a "model builder" who just happens to be in the hobby shop business.

The fellow model builder who either owns or works at the hobby shop is going to be much more opened to requests and suggestions from the model building customer. When you find this type of hobby shop owner or worker, your "hard-to-find" modeling supplies and/or kits that you might request are more likely to find their way into the shop.

Also, suggestions like maybe setting up a section in the store and once a week opening it up for fellow modelers to come in, shoot the breeze, and build for maybe an hour or two will be more likely to be implemented. Another idea would be to periodically have FREE Make-it-take-it programs for children. A third would be have a display case dedicated for modelers to display their built models. These are some of the ideas Tim and I have been shooting around with several local hobby shop owners, (both of whom also build).

Ok, I've rambled on quite a bit here, (and am ready now to go down to my modeling room and put in several hours on building). Closing this brain dump of mine out, I do have a good feeling for the future of local modeling shops. Even though some of the larger hobby shop chains seem to be slow in "getting it," many of the smaller ones seem to be a lot more willing to try to get modeling stuff that their customers may ask for, along with being willing to offer a discount to those modelers who belong to a modeling club. Also, they seem more willing to try additional things like the MITI for kids and opening up their shops for building sessions. Take care, Fred, and I'll be in touch.

Tony Wootsen (e-mail)

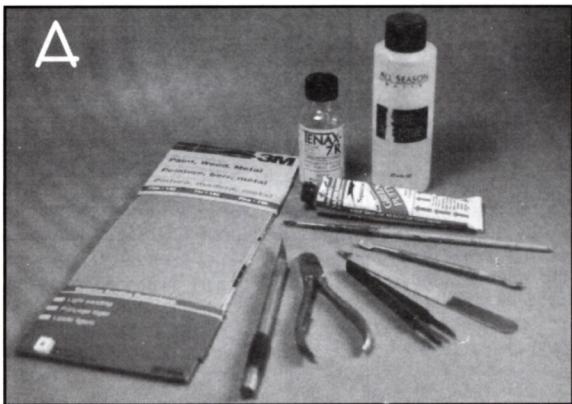
*- Well, Tony, you seem to have some great suggestions here and we appreciate you taking the time to write. Clovis Hobby Center, mentioned in last issue's column, does a number of the things you mention.*

*I'd like to hear from retailers and what they think about your ideas. Maybe we'll have the privilege of hearing from some of these folks and sharing their successful ideas with the rest of us. Retailers?*

More Letters on page 11...

# BUILDING BASICS 101

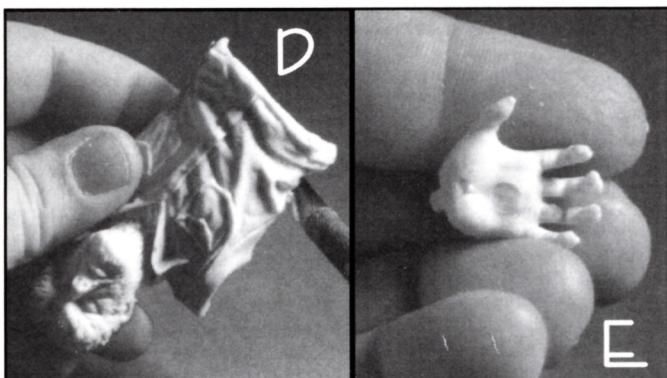
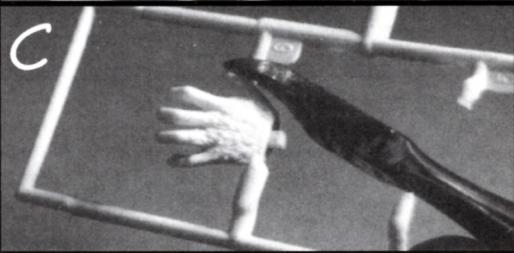
by Jim Bertges



techniques needed to get started on that great looking model.

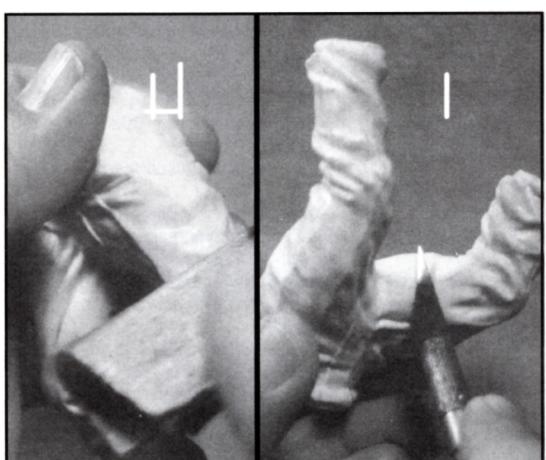
**Photo A:** The basic tools and supplies you'll need to put together most plastic kits. Some items come from a Hobby Shop; Tenax (or an equivalent liquid cement), modeling putty (Squadron or an equivalent), a Hobby Knife and an inexpensive brush. Others are found at the hardware store; sandpaper, small files (not shown) and lacquer thinner (not shown). Some can even be found at a Beauty Supply; nail clippers, nail files, Acetone and cuticle shapers.

**Photos B & C:** Instead of twisting parts off the sprue, use clippers. This will help preserve small parts like fingers and toes as well as aiding in the clean up of parts later.

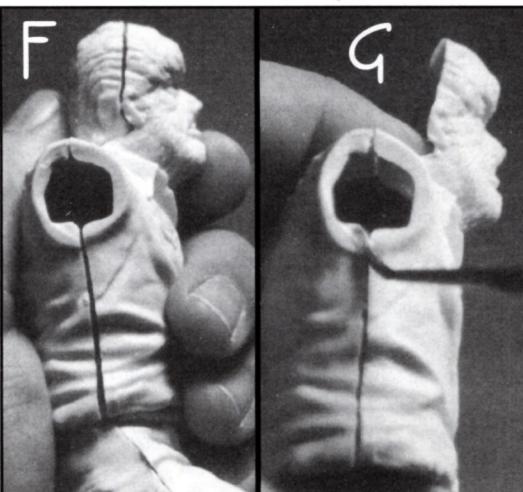
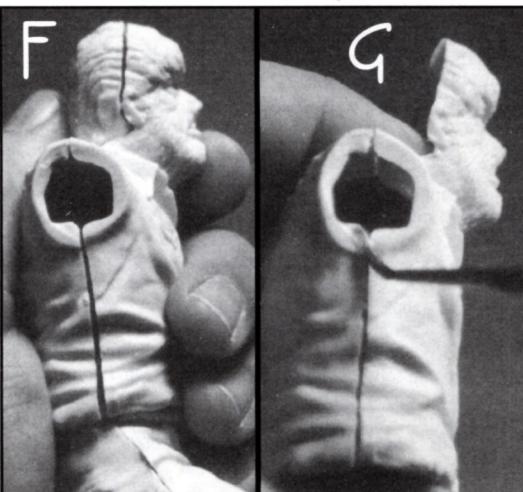


**Photos D & E:** Use your Hobby Knife or sandpaper to remove excess plastic at the attachment points or to remove thin plastic, called flash, at the part edges. Other flaws like sink holes or ejector pin marks are either filled with putty or sanded smooth.

**Photos F & G:** Test fitting is an important step before gluing. This way you know how the parts line up and where each part goes. Liquid cement is applied with an inexpensive brush. Capillary action draws the cement along the seam line. Press parts together firmly and a small bead of melted plastic should squeeze out from the joint. If you're not satisfied with the join, reapply the cement and squeeze the parts together for about fifteen seconds.



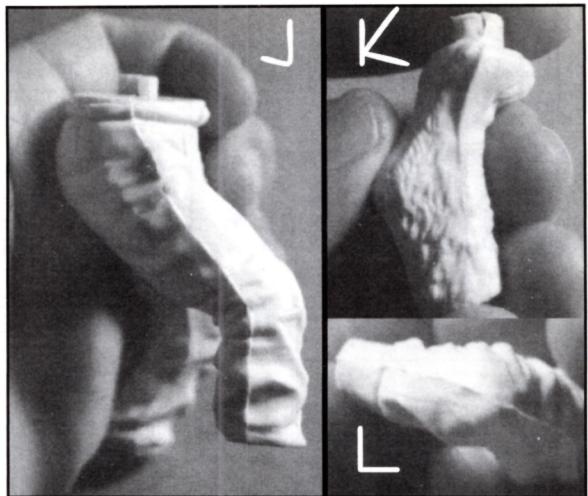
**Photos H & I:** Liquid cements actually "weld" the plastic parts together by melting the plastic, in most cases a light sanding with a fine grit sandpaper or gentle scraping with the edge of your Hobby Knife will eliminate the seams. Often, seams are planned by kit manufacturers to fall where a seam would appear on the full scale figure, along pant legs or on shirts. It's OK to leave some of these seams showing, check your own clothing to see where seams naturally occur.





**Photos J, K & L:** Some seams may be too large to sand away or parts may mismatch slightly and call for further attention with putty.

**Photo M:** The full figure in sub-assemblies. Notice that certain parts, hands and feet are left separate for ease of painting and others, arms, are left unattached to accommodate the filling and sanding of seams. The joints where these parts attach as well as the waist joint are natural seam lines, which were well planned by the manufacturer and won't require putty.



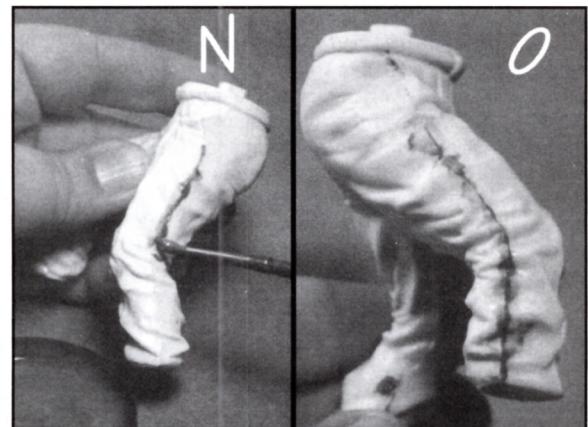
**Photos N & O:** Putty can be applied in several ways; either straight from the tube, with an applicator such as a toothpick or thinned putty can be applied with a brush. Here the putty has been thinned with acetone in a 50/50 mixture.



Liquid cement or lacquer thinner can also be used to thin the putty. The putty can be smoothed with a brush dipped in clear acetone. The smoother the initial application of the putty, the less sanding and filing will be required.



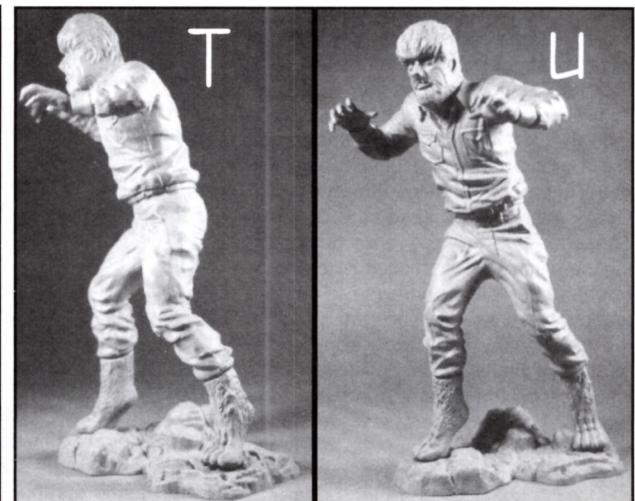
**Photos P & Q:** In some areas details may become obscured by putty, especially in areas with sculpted hair or fur. The detail can be restored with the **edge** of a file or by scribing with the **back** side of your hobby knife. The back of the blade is used to scribe in lines rather than just cutting into the plastic.



**Photos R & S:** The last stage before painting, a coat of primer allows the builder to see any flaws missed during the assembly and putty process. The sub-assemblies are left separate for ease of painting.



**Photos T & U:** Primed and loosely assembled, this Wolfman is ready for painting. Some seams are still visible in places where they would naturally fall on his clothing. All that remains is the painting and final assembly, but that, as they say, is another story. 



# Mother Superior

by Howard Kellogg

## Concept

Games Design Workshop (GDW), through their dual universes of Warhammer and Warhammer 40K, has developed an endless supply of wondrous characters for the inventive modeler. Warhammer is a medieval/fantasy world and contains humans, elves, dwarves, orks, skaven (giant rats), lizard-men, chaos (very evil bad guys), magicians and more monsters than you can possibly imagine. Warhammer 40K takes place 40,000 years in the future across the entire galaxy and contains humans, eldar (space elves), squats (space dwarves), tyrrnid (Aliens on steroids), chaos demons, psychics (future magicians), and space craft, tanks and assorted flying craft. Over the years, they have produced literally thousands of different 25mm gaming figures, with many characters wonderfully illustrated in their magazine, White Dwarf (WD), and other publications.

GDW has just started producing large-scale figures (one so far, and it is beautiful), but what about the rest? It's like having one figure of Frankenstein™, but no werewolf, mummy or dracula, let alone Batman™ and Spiderman™. The solution? Convert or sculpt your own large-scale figures. Well I've done both and I'll tell you about the fourth piece I'm working on, "Mother Superior".

Mother Superior exists in the 40th millennium as a "Sister of Battle" a GDW term for what I call a Space Nun. These nuns aren't like the ones I had in school. Well, maybe there are some similarities. Anyway, one day I was "studying" the cover art on an issue of WD that portrayed a Sister of Battle. My wife glanced over my shoulder and commented, "You aren't thinking of building that, are you?" To which I skillfully replied, "Well, I'd tone it down a lot." I had to admit she looked like a cross between a demented dominatrix and the Terminator. So what to do? GDW publishes a series of "Codex". These are basically reference books giving the history of a particular race or type of character in their universe. They are loaded with great reference art. So off to the local hobby shop for a copy of the "Sisters of Battle" Codex. You can guess who was on the cover. That's right, the "vetoed" one. Not a problem. As I said, these Codex are loaded with reference drawings rated from G to R.

Okay, so ideas are starting to form. You know what I mean, a pose, a weapon, the flow of a garment. A figure starts to form in your mind, or at least enough of one to motivate you to start. Actually, this all started a month before WonderFest™ 1999, so it got put on hold since I had three figures to prepare for the contest, which went quite well (one gold, one silver and one bronze). While my wife and I were there I found a dealer selling the Horizon She Hulk™ for \$20. Bingo! I thought about it for maybe 3 seconds and reached for my wallet. I just found the basis for Mother Superior.

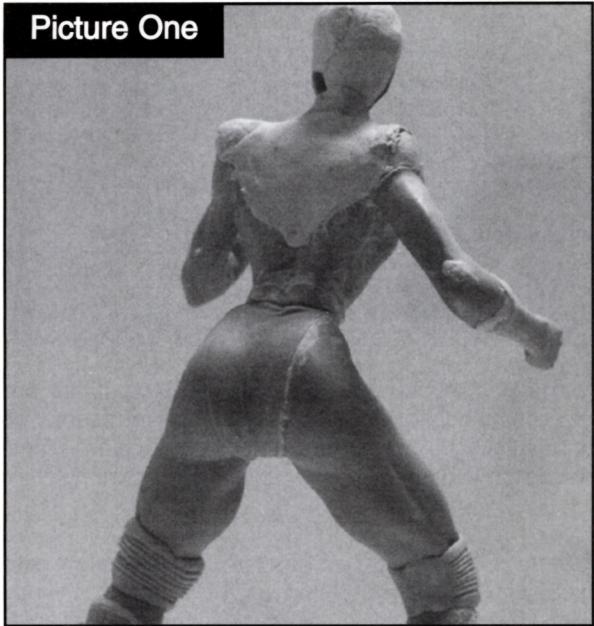
This would make the third vinyl kit that I had converted to a GDW character and each had been converted differently. The first was a Hulk that I only modified slightly then added tons of detail using leather, brass steel, plastic, rubber, etc. This turned out great (Gold at Wonderfest). The second was a Spiderman that was far more radical (a Silver). I scratchbuilt the right leg, head and added tons of detail using epoxy putty. Now I've read about people using epoxy putty before with good results, but no one seemed to mention that carving the stuff is like carving concrete - duh! Then I discovered Super sculpey (referred to as sculpey for the remainder of the article), or more truthfully, caught up with the rest of the modeling world. Hallelujah, I have seen the light! I had spent a year each on the first two figures. I sculpted a figure in sculpey in less than a month and took three more weeks to paint it. Now there were a couple of minor problems. Like why didn't my enamel paint dry? (Nothing like doing a little research before you start!) I found out that if you seal the sculpey first and then use Humbrol paints it will dry. The second thing I found out is that sculpey is as fragile as glass and cracks in the oven after multiple firings, and well, things weren't quite as easy as they first looked, but manageable, and I loved to sculpt in the stuff.

## Kit Construction

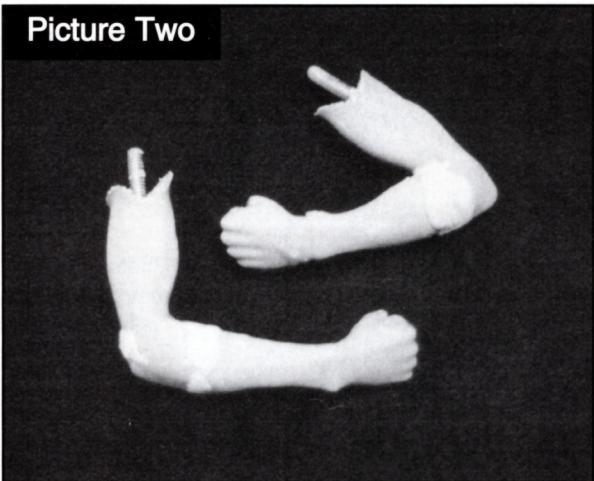
So, here I am with a vinyl kit and a love for sculpey. Put the two together in the oven and what do you get? A pile of gooey plastic wrapped in clay? Well, not necessarily and that's where my story really starts. The She-Hulk figure has a ton of flowing hair and it had to go. I wanted this figure armored and the hair was just in the way. This was removed by carefully cutting around the hair with the ever-present #11 X-acto. What remained was a face with a quarter inch wide neck on the front with half the back of the torso cut out to boot. My first impulse was panic. Had I just butchered the kit? Not to worry, I just got out two packs of epoxy putty and rebuilt the skull and the back (*See Picture 1*).

Not wanting to risk ruining my She Hulk/Sister of Battle again I decided to let my fingers do some surfing on the 'Net first. I found out that it is common prac-

## Picture One



## Picture Two



## Picture Three

tice to fill vinyl kits to make them more rigid. Plaster of Paris is one commonly used filler. Okay, I thought, that might work. Won't burn, acts as a rigid skeleton of sorts. Now if I turn down the heat and bake it a little longer then the sculpey will harden, the vinyl won't warp and I'm there. Sounds like a plan!

This worked fine for the most part. (I won't talk about the plaster running out various leaks in the seams the first time I tried filling the figure). The good news... the vinyl didn't melt and the sculpey did harden. The bad news was the reaction of vinyl glue to 200° F. It loosened and things fell apart. The fix was fairly easy with my old friend epoxy putty. I reattached all the joints by scraping out an inch of plaster in each joint, cramming in epoxy putty, inserting a two inch piece of thread-

Picture Four



ed rod and holding the two pieces together until the epoxy set up. Sounds a little sloppy, but it worked (*See Picture 2*). These joints were now heat proof and very strong. The arms were not attached at this time. They would only get in the way of sculpting the torso and would be easier to sculpt if separate.

#### Sculpting

The sculpting started from the feet and went up. It is very necessary to plan ahead when sculpting. The detail must be added in layers and each layer must be finished before adding more detail on top. Why? Because the fine finishing needed for sculpey may be impossible if you have partially blocked access to the material. Finish each layer and then move on. The foot armor consisted of simple overlapping plates. I left the soles off at this time due to a concern for damaging the sculpey every time I stood the figure up. One thing to remember. Condition the clay! In other words knead the sculpey until it gets soft and pliable. This makes it easier to work with and harder after it's baked.

I started at the toes and overlapped the clay as I moved up the foot. Completing this, I started up the lower leg and paused. What happens at the knee? The knee flexes, but how? Back to the reference material. In Warhammer 40K human armor has a flexible rippled joint, sort of like an accordion. First I added a smooth layer of clay around each knee about 1/8 of an inch thick. I then used a length of thin copper wire and carefully pressed into the clay all the way around the knee. After several rows you have a beautifully detailed flexible knee joint (*See Picture 3*). Bake! Some sculptors seem to be able to finish an entire piece using sculpey and then bake it. I can't for two reasons. One, I have to handle whatever I'm working on. I can't work at a distance and leave the piece on a turntable. Two, sculpey is soft and it moves. I have to add detail, bake it and then add more detail. No matter how carefully I handle soft clay I'll damage the detail.

At this point I remembered another tip that I had seen on the net. Sculpey comes in a translucent tan. The only problem is that scratches and indentations are hard to see. So add some color by kneading in some Sculpey III. I chose red, which made the clay a hot pink. Seemed appropriate somehow.

The armor for the lower legs was more complex than simple overlapping plates. It was sculpted. At least that's how it turned out. I have this problem. I can start out with a concept or even a reference drawing, but once I start, the piece seems to build itself, or maybe my hands disconnect from my brain and build what they feel. All I know is that this figure is going to be completely different from the initial concept I had. Does this happen to you?

I do most sculpting with my fingers. Their touch and delicacy is superior to any tool that I have tried. The only problem is their size, stumpy tips 3/4" across. aggravating! Tools seem an endless matter of reworking. The trick is to make the tool an extension of the fingers. They don't have nerves in them that I can feel, but at this scale we don't have any choice do we?

After completing the armor for the lower leg I ran into a problem. The hips. How did the hips flex? The thigh armor would overlap the knee and run up to the hip. All the reference drawings seemed to show a smooth line flowing from the knee up to the waist! Feminine figure, looked good on a drawing, very graceful lines, but it wouldn't really work. There had to be a joint so I made one, the same accordion joint that the knee had. I wanted this figure to be

recognizably female, but not a babe kit. The hip joints were added using the same technique as for the knees, baked, and the thigh armor sculpted to overlap both the knee and hip joints. Next the groin armor was sculpted and baked (*See Picture 4*). So far the vinyl was holding up fine and I had only a few small cracks to contend with (so far...). One problem with the low baking temperatures (200°F vs 275°F) is thick clay. If baking more than 1/8" the clay may not harden in certain areas. It's really bizarre! You can run your finger over a smooth section and feel the transition from baked to soft clay. Usually it would be an area on an inside edge, but not always. All you have to do is re-bake the clay for a little longer (25 min vs 20 min) or simply bake it again. I also noticed another baking problem at this time related to thick clay. I was baking on "Convect". As far as I can tell this means that the fan in the oven is blowing hot air around to get a more consistent temperature from top to bottom. I then noticed that the clay facing the fan was hardening, but the clay away from the fan was not quite done (firm, but not rock hard). This was resolved by reversing the figure each time it was baked.

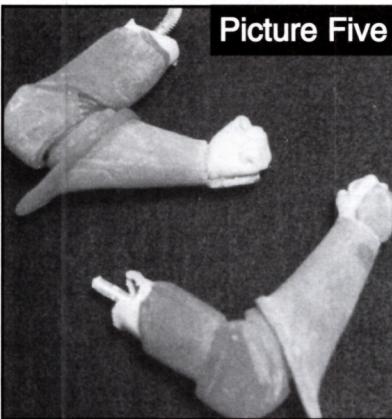
At this point I started on the arms which I had left off the figure. The flex joints for the elbows were first, followed by the upper and lower arm armor. The elbow armor was next followed by the gauntlet and hand armor. There were four layers so far. Each layer was baked, sanded and scraped before proceeding (*See Picture 5*).

The torso was next and was relatively simple, at least at this stage. The sculpey was added in two thin layers. This overlapped the groin armor and was sculpted to a point in the front and back. Since the arms were not yet attached the area around the shoulders was left incomplete at this stage. You might notice that the torso armor bears a "slight" resemblance to a corset. This is consistent with the reference material. There are multiple drawings in the Codex to refer to, each somewhat different. I was looking for a feminine, yet powerful look, and wound up borrowing bits and pieces from all of the drawings. The torso was going to receive lots of detail later and due to the large size it was crucial to get the flow correct now. It would definitely be impossible to change these large curves after adding detail.

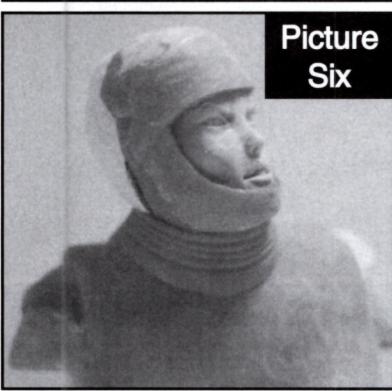
One thing to remember is consistent edge thickness. This seems obvious, but is an easy item to forget. Exposed edges of the armor need to be the same thickness all the way around unless you have a specific reason to vary. If you miss this it looks very obvious and very sloppy. All the great detail you add on won't help a bit. This is also the time to square all the edges to give the piece a clean look. This is best done with a very sharp No.11 X-acto blade. Be very careful and take your time. The sculpey is hard, but delicate. It is far softer than you would think. It's not like cutting vinyl, more like hard wax, so be patient.

The knife blade can be used in two basic ways. First, to slice and cut. That's the standard use and needs little explanation. The second is as a scraper. The second method was used at least as often as the first and strangely enough a dull blade often works better than a sharp one when scraping. With hardened sculpey I end up sanding broad surfaces no matter how carefully I smooth the wet clay. The problem with sand paper is that it scratches the surface as it smoothes it. Sounds like a contradiction, but it's not. This is where the second method comes

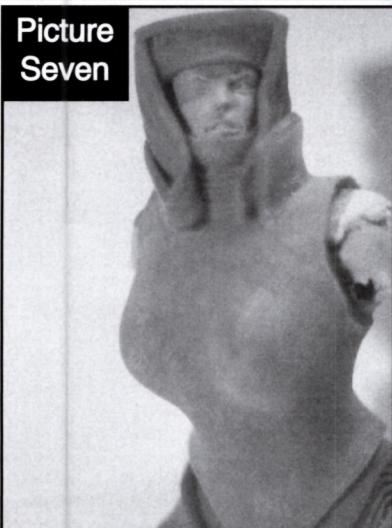
Picture Five



Picture Six

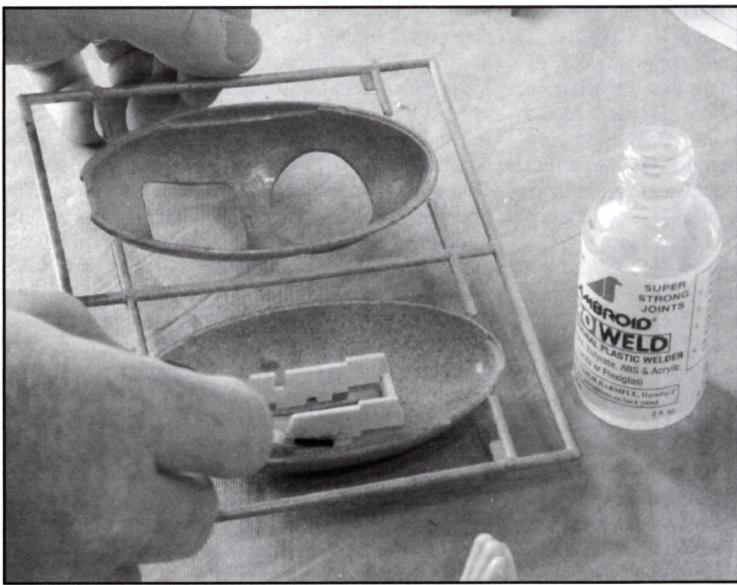


Picture Seven



# Goodies & GADGETS

**Attention Manufacturers:** This section is just for tools and gadgets of all kinds. If you would like your product to appear here, send samples and information. We'll try it out for our readers and pass along vital information about your products.



## Bare Metal Foil

Here's a product that works very well to create that metalized look, without using paint. Bare Metal Foil comes in a number of finishes and looks very realistic when used properly.

Bare Metal Foil is just that; a thin foil material that conforms to just about any surface. With the Frankenstein model from Glass Onion, we utilized this product to do provide him with a gold tooth. It was a simple process of applying a small piece to the tooth, burnishing it on with finger and Q-tip and then gently cutting around the outline of the tooth. What you have left is a pretty convincing gold crown for Frankenstein's less-than pearly whites. It's difficult to come up with a finish that's this convincing without the use of paints. (See the rest of the painting for Frankenstein in this issue's "Resource Review.")

You can purchase these thin sheets of foil in Gold, Chrome, Black and a number of other finishes. The surface is buffable.

Want to find out more? Contact your local hobby shop or head on over to the 'Net to visit their site at:

<http://www.bare-metal.com>

The Bare Metal Foil Co. also produces a line of Polyurethane Mold Making & Resin Casting materials as well as hand tools, decals and plastic polish. You can contact them at:



Bare Metal Foil Co.  
PO Box 82  
Farmington, MI 48332  
Tel: 248.477.0813 • Fax: 248.476.3343

## Ambroid ProWeld

Here's a glue that you may find coming in quite handy, especially with the onslaught of styrene kits to the figure kit end of the market.

Ambroid glue is a liquid cement that essentially welds two plastic seams together. We used this glue effectively on the Wallace & Gromit kit we worked on (article in this issue).

It's very simply to use. The glue comes in a small, glass bottle and a brush is built into the cap. Simply hold the two parts of a model together, brush the glue on the meeting joint, hold together and wait a few seconds and, voila! The joint is set.

While this glue will not work on resin or vinyl, it is perfect for plastic kits. The bottle retails for right around \$2.00 and should last quite a while before having to replace it. You'll also need to keep the lid on tightly so that it doesn't evaporate.

Check with your local hobby store or give the folks at Ambroid a call to find out where in your neck of the woods you can purchase their products. Telephone number is 802.885.9244.



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# Yes, More...



## LETTERS

### "No Nudity Is a Winner!"

Dear Fred, Staff, and Family:

Congratulations on becoming the premier U.S. fantasy modeling magazine. I confess that I am a modeling junkie. I subscribe to the big 3 figure magazines, a car modeling magazine, Toy Shop (to buy models, what else), and I'm a member of the I.P.M.S.

Of the 3 figure magazines, you have become the clear leader, hands down. Why? Editing, content, promptness, and professionalism! The other 2 magazines arrive "whenever", and (are) so full of type-o's and bad grammar that, for me, they're incredibly irritating to read (of course, please don't examine this letter too closely).

Seriously, you are the clear leader and I encourage you to go for more. Pick up a copy of *Scale Auto Enthusiast*

for an example of excellent layout, design, and...editing. I'm sure your new relationship with Kalmbach will help the process.

Also, your "no nudity" policy is a winner. Many of us figure modelers have a hard time balancing kids and figures. I confess I would occasionally like a more gruesome or adult kit but I don't buy them or build them. Simply, my kids are more important. I can leave your magazine out without insulting or hurting anyone. In fact, it draws compliments from those who see it.

In closing, I thoroughly enjoy garage kits but I don't want to read "garage kit magazines" - magazines that look like they were produced in someone's garage. Congratulations.

Patrick Shannon (e-mail)  
Millbrae, CA

P.S. In regards to one of the letters in issue #33, I probably have over 200 unbuilt kits! Someday, when I have the family room to display them and the time to build them, I hope to build them all.

P.P.S. A section I would like to see in your magazine is a profile of different builders. Who they are, what they do for a living, etc. For example, I own a real estate company and do fiction writing on the side. Also, I'm learning the violin. It would be interesting to see the day jobs of other "mad doctors" who are creating creatures and cool vehicles in their garages at night. Any attorneys out there? Furniture movers? Programmers? Teachers? Barbers? CEO's? Gas station attendants?

- Thanks very much for sharing your opinions of our publication. We certainly appreciate your accolades and your comments.

Your suggestion about profiling different modelers is a great idea. We'll definitely give that serious consideration over the next few months and determine if and how we can best bring that to fruition. Thanks again for writing, Patrick. And, hey, get building those kits, will you?!

"Hit the Nail on the Head!"

Hi Fred!

I agree with your comments about hobby shops. Since I work in a hobby shop, I myself would be a little upset if I lost my job because of the internet. I feel models are something you shouldn't buy from the internet (unless you have no choice of course).

I look forward to seeing my customers & talking with them about what models they are working on. I don't model as much as I would like to but I try! We made a lot of people happy when we started to carry your magazine. I just started reading it myself and I can safely say it's the best magazine on modeling out there. Very informative & helpful, it has inspired me to make more of an attempt to do modeling and get more involved. I just wanted to let you know that you gained one more reader! Keep up the great work on the magazine!

Anthony (e-mail)

- We appreciate hearing from you, Anthony. We hope to hear from more retailers as well.

"Generic Man is Fun!"

Hi,

I've been a subscriber since issue #30 and I have to say each issue keeps getting better. I especially enjoy your building diorama articles, heck, I enjoy everything about your magazine. It's helped me great deal in getting started in the resin kit building hobby.

Onto another subject now, NeoModel Tech's Generic Kits. I am currently working on a Generic Man 4 kit and I can't tell you how much fun it is to have a basic figure and customize it into whoever or whatever you want. It really gives you a chance to use your imagination and test your skills on creating something original. Joe Sid's articles on "Creating An Original" are inspiring and helpful. In issue #28 you mentioned you would like to see a more normally

proportioned man, I don't know if you've talked to Joe lately but there is one in the works. It's more along the muscular build of the likes of Spiderman. It's pretty cool, Joe e-mailed me a photo of the unfinished kit and I can't wait until it's ready for sale. If there is anyone out there that hasn't tried one of these kits they should.

Keep up the great work, I'm always anxiously awaiting the next issue for new tips, articles, new kits coming out, and to see what other readers have done. My hat's off to you for a wonderful magazine.

Thanks, Kevin Cornell (e-mail)

- Thanks for writing, Kevin. Your letter gives me an idea. Maybe we should have folks send in pictures of kits they've created using a Generic type figure? This would be for one of our "Models on Display" galleries. What do you think readers? Any takers?

"What About Those Changes?"

Dear Fred and Silvia,

Congratulations on being picked up by Kalmbach Publishing! I've been a loyal subscriber to your fine magazine since it's beginning, and it's time for me to renew my subscription. I am always amazed by how you keep producing issues with so much information so frequently. I put out an annual parts and accessories catalog for the company I work for and once a year is PLENTY.

I have noticed some changes in your magazine however, that I am curious about, beginning with issue #32 and the KALAMBACK (sic) announcement was apparent. When I took #32 out of the wrapper that the cover stock was lighter. At first I thought you reduced the number of pages.... Nope, still 66 pages then I hoped the printer made an error with the paper stock that issue. Nope, issue 33 was just as light, and the ink on the cover rubs off easier... Bummer. I get a lot of mileage out of your issues. Were these cost saving measures? Has anyone else noticed or commented? Secondly, the last two issues have seemed more conservative than previous issues, not that they haven't been less interesting but many kits, including your own contain adult subject matter. Are you trying to format your magazine to a younger audience, or was it a suggestion from Kalambach to reduce the amount of adult material you use?

Anyway, I will be phoning in my subscription renewal within the next few days. I am looking forward to #34 because I am currently working on a scratch built headless horseman project. Keep up the fine work.

Sincerely: Jim Tusa (e-mail)

- Many thanks...first for your congratulations to us and for your inquiries. Hearing from our readers is a big part of our magazine and we appreciate them writing. Their comments are helpful to us in understanding what our readers prefer and, whenever possible, we enjoy meeting their requests and suggestions.

You're right about the cover stock on Issue #32, folks. We also changed the weight of the inside pages at the same time. We changed printing establishments at that time and have been experimenting with several changes within our magazine. However, with Issue #33, we again increased the weight of the cover stock and will continue to make alterations to the cover, the inside pages, and the printing techniques. We're still in the "experimenting" process, so please bear with us. As far as the ink on the cover rubbing off easier, we hadn't noticed that and you can be sure I'll be talking to my printer regarding that situation. Thank you for bringing it to our attention.

As far as the content of the articles within the magazine is concerned, only we at Modeler's Resource dictate those decisions. Kalmbach has a "no nudity" standard in order to be picked up by them for distribution, and since we made that decision some time before our affiliation with them, that is the extent of their involvement in our decision-making processes.

Your comments though, about the last two issues seeming to be more conservative, puzzle me somewhat. We are still aiming our format and contents (excluding the nudity) for the same audience. However, because of our decision to become a more family-oriented magazine by omitting nudity from its pages, we open the doors to the younger members of the family also. That is a plus as far as we, at Modeler's Resource, are concerned. In future issues you'll notice articles that refer to my own beginnings in the modeling field and the enjoyment and growth from there that eventually led me to create Modeler's Resource. If the absence of nudity in the magazine allows all members of a family to enjoy the modeling field, we feel that's a plus for everybody.

No, we're not intentionally aiming the contents specifically at the younger audience, Jim and Lisa. We've had a "Kid's Corner" section for quite some time, and will continue to highlight that segment for their enjoyment too (note this issue's Kids Korner dealing with Crash Bandicoot). We're hoping that by generating interest in a hobby the entire family can enjoy together, the modeling field will benefit with the addition of many new enthusiasts. We still, however, intend to cater to our more mature readers as we have in the past. Our articles and contents, except for the exclusion of nudity, are still of the same format and caliber as used since the magazine's inception.

Thanks again for writing, folks; it's very much appreciated. Your comments, as well as those of other readers, are what assists us in meeting customer satisfaction. Please keep in touch and let us know your thoughts from time-to-time. Our goal is to please as many of our readers as we possibly can within Modeler's Resource's guidelines.

MR

# kid's kornner

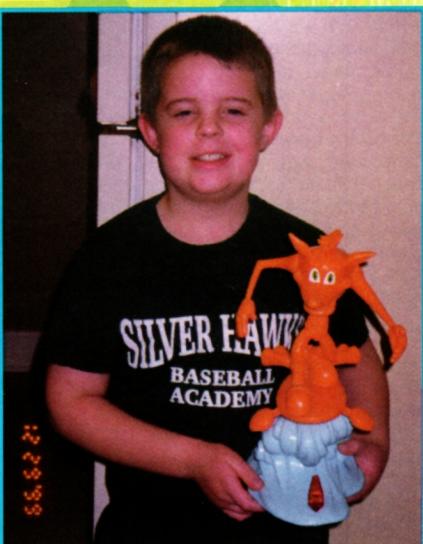


~ *Rachel DeRuvo, age 11, California*

Hi, I'm Rachel DeRuvo. I built Crash Bandicoot and it was fun! First, my dad and I put together the waves and all of the big pieces. Then, I got to spray paint the waves blue. I sprayed the hovercraft red.

After the upper body was put together we then glued the lower part of the body on. Then, I painted the torso, pants, shoes, nose, tongue, teeth and hair.

For the hovercraft, I painted the motor and the two exhaust pipes silver. Then, I added the flame decals to the hover craft and the eye decals to Crash's face. I then painted the crate and apples in the water. Building and painting Crash was really fun! Putting the pieces together was difficult though. I had a lot of fun painting Crash and I would recommend it to other kids!

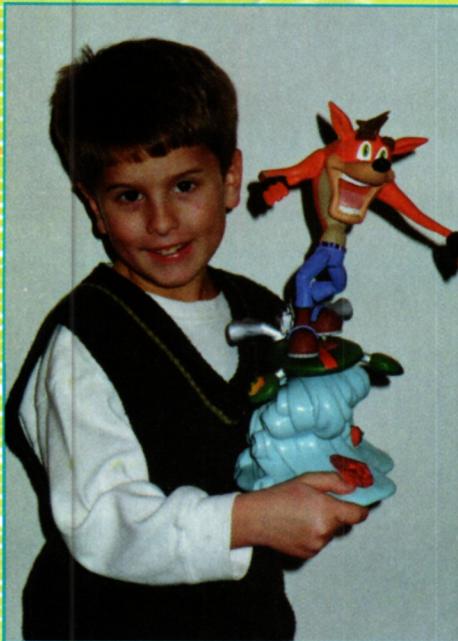


~ *Tommy Hasse, age 8, Indiana*

Overall, Tommy thought this was a neat model to learn on. He was even able to use it to help win a merit badge in Scouts! Tommy reports he had a little problem getting some of the parts to snap in place, but with Dad's muscle power, the task was easily accomplished. For a first kit, Tommy really liked the fact that the parts were big, colorful and easy to handle. Being an "out of box" guy, Tommy decided not to paint Crash. Both Tommy and Dad recommend gluing this kit, if it's going to be handled after completion.



~ Will McKeon, age 7, Pennsylvania



Will had lot of fun building and painting this kit and it turned out looking pretty cool! He chose the entire paint scheme and did 90% of the work, with Dad, renown modeler, "Dr. G," helping on the rest. Will learned to glue by starting with Testors on the Wampa fruit. Dad helped on the bigger parts using Ambroid Pro-Weld. Seams got the Squadron white putty treatment and everything was primed for painting with a few coats of Krylon gray. Will chose not to paint the base wave because he liked the color. With Dad's quick lessons in masking off areas and a fully operational "bench" at the ready, Will had no problem selecting from an array of Liquitex, and Freak Flex paints to complete his project. Oh! Will let Dad paint the Wampa fruit!

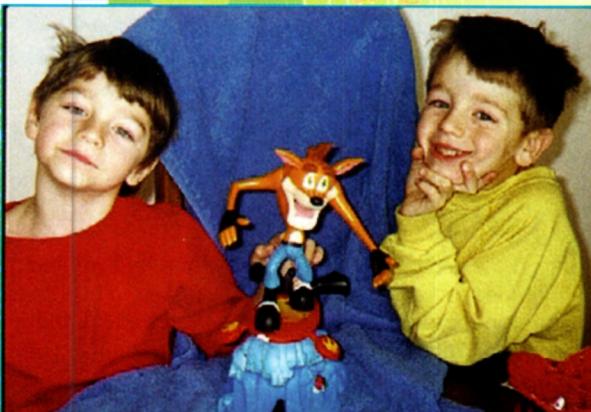
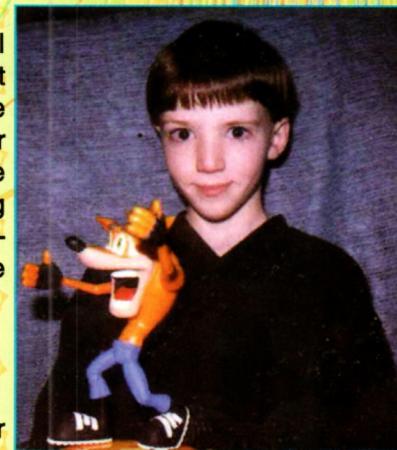


~ Jared Dean, Colorado

Hi, this is Jared. I really had allot of fun building and painting my model. I painted his face , mouth, teeth, pants, shoes, laces, and the fruit. My Daddy taught me a trick when I was painting. He showed me how to use a tooth pick to erase the paint from where I did not want it. It was fun. What kind of fruit is that? I have never heard of it. I had to have my Daddy help push the pieces together for me. Maybe the next one will be easier. My Daddy had to glue the ears on because they kept falling off. I have one important question. Are you going to be making any more kids models. I like to build with my Daddy and like this better than cars. Cars are not people or animals. I like cars but I like people better.

*Here is the Daddy Report.*

I really like this type of kit for kids. The separation between colors was well defined and easy for Jared to do with a little instruction. The size was great for him to hold and paint. The only painting trouble was the back foot. But I told him there are always places on models that are harder than others. In general a very good kit! A few things that made it hard for Jared. But until he is a little older and stronger I do not mind helping a little!! If the pins were a little tapered they might go in easier. I glued the arms into the body instead of those clips. I also glued the ears to the head because they would not stay in. The assembly of his legs and main body was a challenge. I don't know if there is a way to improve that it was impossible for Jared to hold and assemble 3 main parts and the front and back of the "shorts". On a scale of 1 to 10, Jared and I give this a 10!! Mark and Jared Dean



~ David Nickle , age 7 & Bobby Nickle, age 5 1/2, Indiana

These brothers thought the box art was "way cool" and also helped them know what to expect when they opened the kit. Two thumbs up here! They thought it was "Way Big!" Another point they made was that if you choose not to glue the parts into place, it's almost like having an action figure. David & Bobby got a little impatient at times trying to follow all the steps, but with Dad's modeling experience they turned out a great piece. The brothers shared in the painting; their favorite part! No primer was used as the boys wanted the use the original orange for Crash's body. David painted most of Crash and Bobby painted the Wampa fruit, Crash's boots and most of the base.

base. Big brother, David affixed the stickers for Crash's eyes and jet board flames. Both David and Scott thought the whole experience was "way cool & way fun!" All this fun for \$9.99 "can't be beat" says Dad!

MR



# REALITY LANDSCAPING

## with Woodland Scenics' Scenery Kit!

by Fred DeRuvo

Welcome to the third and final installment of creating realistic looking landscapes for your models with Woodland Scenics' quality products.

In this last episode, we'll put the final touches on our diorama and discuss the process of "blending" things together along with creating realistic trees and ground cover. I'll also finish things up with Ms. Rogers and take a step back to see the entire diorama all completed.

When we last checked in, we had just finished putting the ground cover on. We had glued the fallen log to the base and glued individual "tallus" (rocks) to the ground as well.

### Bringing It All Together (Blending):

To bring this all together, I sprinkled a bit of **Coarse Turf** over the surface of the entire diorama. This adds some depth and breaks up the color a bit, just like you would see in real life. You simply sprinkle it on until you like the look. It's up to the individual modeler to determine what looks good to him/her.

### Adding Trees & Bushes:

Trees and bushes went into place next. At the scale that I'm working at, I felt it best to use the trees that came with the Mountain Scenery Kit for bushes because they really weren't big enough to be trees in this scale.

What's cool about these trees is the fact that since they are plastic, they can be bent into any shape you would like and they are already brown in color. No two trees will look alike. As far as further color detail, certainly, you're free to add detail and depth to the color by drybrushing or utilizing washes, but I liked them just the way they are "out of the box," so to speak.

Once you bend the branches into shape (**photo 1** - next page), take some of the glue that is also included in the kit (similar to rubber cement) and brush it on the ends of the branches (not on the trunk, since foliage doesn't grow on the trunk of a tree).



**Creating trees and bushes is easily done with the Clump Foliage, plastic trees and Coarse Turf Included In the kit from Woodland Scenics.**

The last step involves dipping your tree/bush into the Clump Foliage included. You'll note that this particular foliage is exactly what it says and literally clumps together. This foliage sticks to the branches where the glue has been applied and that's it (**photo 2**! See how easy?

I then drilled a small hole into the base wherever I wanted a tree/bush and imbedded the tree/bush into the base. For a final look, sprinkle some more of the Coarse Turf over the tops of the foliage. This gives the impression that the sun is hitting the leaves and may also indicate that the leaves are beginning to change colors as they would in real life.

To create smaller bushes, I took another tree and snipped off branches from it. The same process was used to create the foliage (**photo 3**). Static grass was also applied to the base here

and there in small clumps. The base is finally done at least for me. There are many other ways to detail your base including adding a small creek or river bed by using **Woodland Scenics' E-Z Water** product or a clear or amber colored resin. More trees/bushes could be added as well. It's up to the individual tastes of the modeler as to how far he/she wishes to go. Really, there is no wrong way to do it (although I'm sure there is probably some anal soul who will try to tell you that what you're doing is too much or not enough or your colors or tree shapes just aren't right). Feel free to ignore them. The key is to do things to *your* satisfaction.

Now, it was on to finish Ms. Rogers. As I stated in the first part of this series, Ms. Rogers is a great kit idea. It's off the beaten path a bit. The sculptor, Raven Hood has done an excellent job, especially on her face. She has a lovely face to look at making it that much easier for the modeler to paint. I also like the expression on her face. She's not one to retreat from danger or trouble so a diorama capitalizing on that was fun to create.

Most of the painting was done with an airbrush on the larger sections of the clothing, and of course brush work was done on the smaller detailing areas.

I'd like to back up for a minute and talk about the Iwata airbrush series. At the RCHTA show, I stopped by their booth and was able to actually test the brush and check out the action. What I immediately noticed was when you depressed the trigger, air came out but, in an amount commensurate with the amount of force used to depress the trigger. If you pressed the trigger down a little, a little air came out; if you pressed it down more, more air came out. None of the other airbrushes that I have used have worked in this manner. All of my other airbrushes simply have the trigger as an "on/off" switch for the air. If you wanted to control the air pressure, you did so at the compressor, not the airbrush. This was novel for me and I liked it. It offered greater flexibility and control.

When I returned home, I contacted the folks at Medea-Iwata and they were kind enough to send samples of the new Iwata Airbrushes along with some of their paints.

I was interested in trying them out to complete the detailing on Ms. Rogers' face. For instance, I wanted to try to paint the blush on her cheeks and create other subtle highlights just to see how this airbrush would fare. To accomplish this, I chose Badger Freak Flex Rose Flesh for the base coat of her face and then applied Badger Freak Flex Pale Flesh for the highlights. (By the way, the full Freak Flex line of paints is well worth checking out.) Liquitex Red Oxide was then very lightly airbrushed across her

*continued next page...*



***The trees that are included in the kit are flat, until you bend them into shape. The roundish disk is for the base which I chose not to use.***



***In Photo 2, Clump Foliage has been glued to the branches of the tree by simply applying glue then dipping the tree into the clump foliage.***

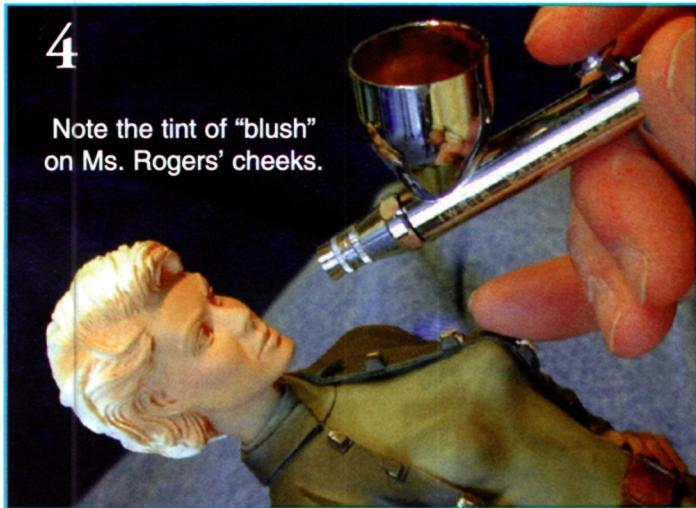
***The foliage sticks to the ends of the branches.***



***Photo 3 shows a bush created by cutting off a branch of a tree.***

**4**

Note the tint of "blush" on Ms. Rogers' cheeks.



***Above left, blush is added to the cheeks of Ms. Rogers with the Iwata gravity feed airbrush. The trigger controls the degree of air flow right there. The modeler does not have to go to the compressor.***

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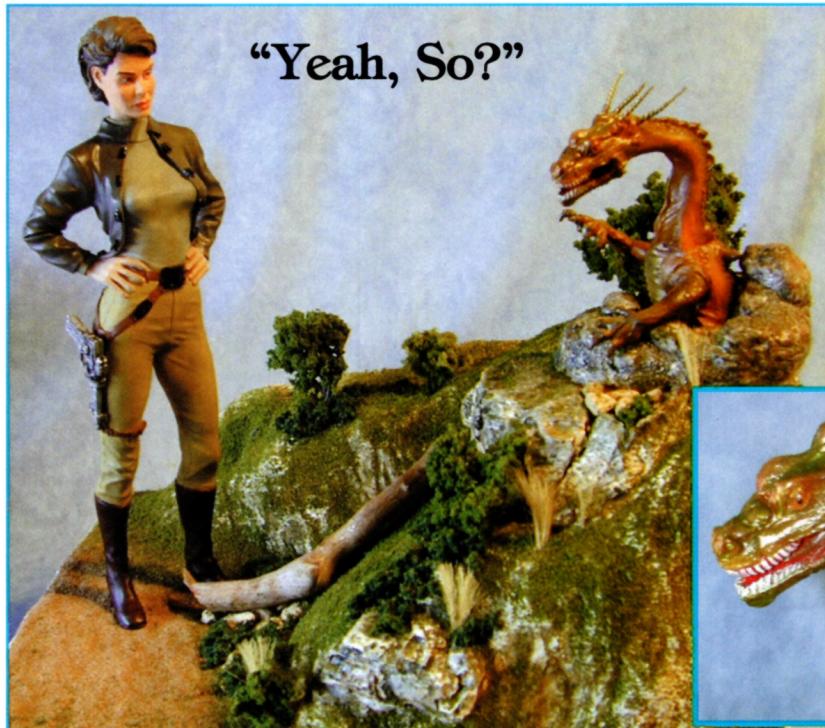
PRINTED EXCLUSIVELY FOR  
MODELERS RESOURCE'S  
WOLF SPIRIT  
BY ARCHER FINE TRANSFERS

**5**



**Photo 6: Ms. Rogers Is completed. While using Archer Fine Transfers for the eyes was an option, I chose to just go for it and paint them in. Models that Raven sculpts tend to have the eyes sculpted in and the modeler can use those as guides or fill them in with CA glue and do your own thing.**

**Below Is the finished kit with everyone In their respective positions.**



cheek bones to represent blush. (I didn't want too much color because this woman was an adventurer and I seriously doubt that she would be concerned with make-up, **photo 4**). In the final analysis, the Iwata airbrush worked great in controlling the flow of paints. I'm happy to include this tool in my arsenal of preferred airbrushes along with Badger's Sotar.

#### **Those Eyes**

Let's talk about the eyes for a minute. We've mentioned Archer Fine Transfers many times in past issues and, as a matter of fact, I'm fairly certain that we were the first magazine in this part of the industry to bring it to our readers. You'll undoubtedly remember Suzanne Lundquist's article a while ago on Raven Hood's She-Pirate? Prior to that, I used them on another of Raven Hood's kits, Mars Life (Issue #24 - **sold out**). Archer Transfers includes a full line of not only eyes, but lots of tattoos and decals. Beyond this, these folks will also create items to your specifications.

Nearly three years ago, I did a limited, unannounced run with our Wolf-Spirit kit that included the decal sheet shown in **photo 5** on the previous page. You'll note that there are four rows of eyes and two of the rows have eyes that have been "clipped" off on the top and bottom of the eye. These were made specially to order for us and we included them in about 50 of the kits that we sold (these are no longer available in the kit). What is obvious about these eyes is that the ones that are trimmed off appear more natural than the other ones. Most people don't open their eyes wide unless of course, they're scared out of their wits. Normally, our top lid and sometimes our bottom lid covers the top and/or bottom of our eyes for a natural look. If you use Archer Fine Transfers (except possibly in the case of their Animé eyes decal sheet), you'll want to keep this in mind and trim them accordingly for a more natural looking set of eyes. When all is said and done though, I simply decided to paint in the eyes this time just to prove to myself that I could still hold my hand that steady and come up with realistic looking eyes! I am 43 years old now, you know...

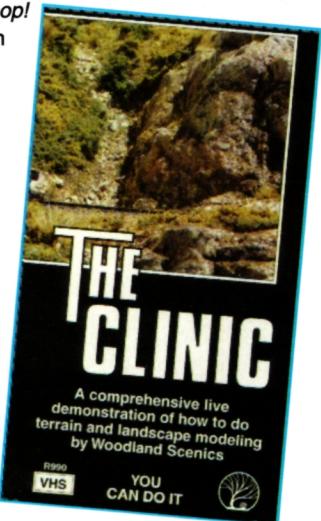
After the final detailing (the space gun, the buttons on the jacket, the hair, nails and such), Ms. Rogers was completed. The Dragon was also detailed and, to be quite frank, I probably painted it three times before I settled on the scheme you see below. I'm still not sure I'm happy with it but it works. I hope you've enjoyed this excursion into **Woodland Scenics**' landscaping techniques. The products that they produce are widely available. You'll want to check with your local hobby/train shop for more information. Thanks for tuning in and I hope the next time you are in the mood to create a diorama, maybe you'll give **Woodland Scenics** a try. 

For Ms. Rogers:

Wondermass Idea Labs, PO Box 178 • Capshaw, AL 37542  
Wondermass@earthlink.net

Archer Fine Transfers  
1205 Silvershire Way • Knightdale, NC 27545  
transferman@mindspring.com  
www.mindspring.com/~transferman

Look for this video from **Woodland Scenics** at your neighborhood railroad or hobby shop!  
www.woodlandscenics.com



# DOWN THE PREHISTORIC TRAIL

By Mike Fredericks (with Marc Tassone)  
Photos by Big John Pattison



1



2



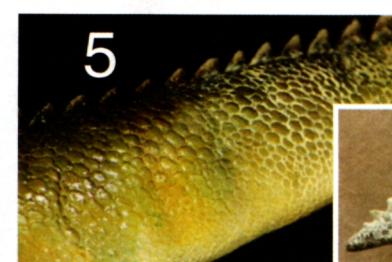
B



E



3



5



4



C



D

**I**t's the battle of the Godzillas with Tony McVey's Gojirasaurus versus the Delgadosaurus. First: my review of these two beauties with quotes from sculptor Tony McVey and designer Ricardo Delgado, then pro modeler Marc Tassone explains his method for building and painting each.

Originally it was only available as a built and painted piece from Tony and was rather pricey. By popular demand, Tony relented and is now offering the Gojirasaurus as a resin kit. Here is what Tony has to say about his creation: "What if Godzilla was a real animal? What would a gigantic aquatic carnivorous dinosaur look like? It would swim by lashing its long powerful tail from side to side, like a crocodile, and change direction by kicking out with a back leg, keeping its arms against its sides. Surprisingly, it would look just like this resin kit. Comprised of 15 reptilian pieces, it measures 32" long and 9" high and is sculpted at 1/125 scale.

"The advertising hype surrounding the release of Tri-Star's Godzilla remake sparked a question in my mind: If an aquatic reptile the size of Godzilla really existed, what would it look like? How would it move on land, and in the water? What would its body shape and proportions be like? Never having been a fan of the original Japanese design, I

decided to retain the small head and dorsal plates and redesign the rest.

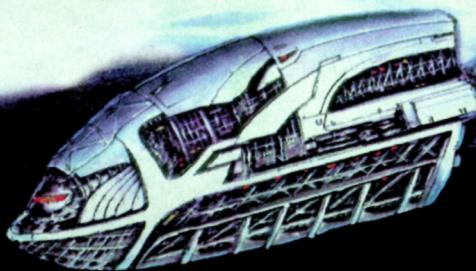
"After some thought, I eventually pictured an animal whose long, laterally compressed tail with a high distal crest would enable it to swim like a marine iguana. On land, it would walk with its chest low and its fingers just clearing the ground, the heavy body counterbalanced by its long tail. Because of its long back legs it would be a habitual biped that would occasionally drop onto all fours to walk.

"I realize that one of the design requirements for the Tatopoulos version involved incorporating a human body into the Godzilla body plan, as the filmmakers intended to use a costume version for certain shots. Obviously, this was not a concern for me; I had the luxury of doing whatever I wanted. Overall, I quite like the look of it. Six months from now, I expect I'll have a different opinion.

**Join Mike Fredericks as he continues his article on Page 22 of this issue.**

# The Explosive Magnitude of Miniatures for **SUPERNOVA!**

by Jim Key



*All Photos, except where noted by Jim Key*

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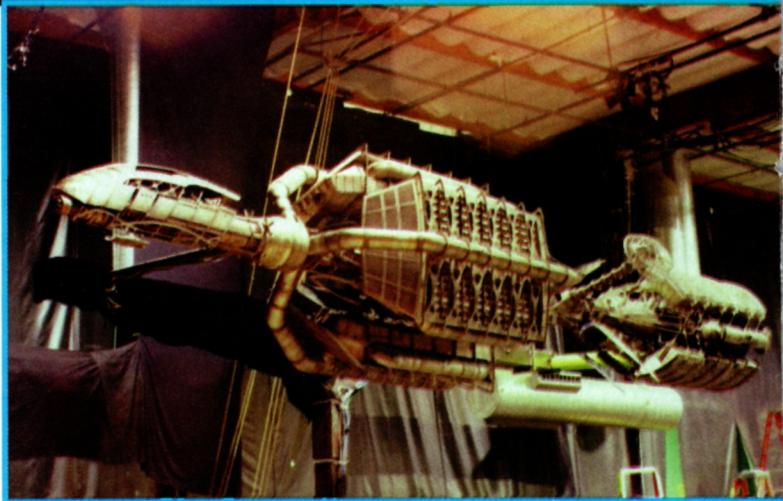
**O**ne might define this movie as Dead Calm in deep interstellar space. What starts out as a 'rescue mission', soon turns into a battle to save our universe from the brink of destruction. For as you might imagine, the term 'supernova' has but one meaning; an apocalyptic ending on a galactic scale! Though imminent destruction seems likely, an escape presents itself in the 'Nick' of time.

Time, of course, is a luxury within any given relativity; whether it be saving the universe or producing an overwhelming fleet of miniatures needed to bring SUPERNOVA to the screen. And like the plot of the movie, much of the problem solving had to be done 'on the fly'. Given an initial 3 months to design, pattern, and fabricate these miniatures, our production team would have to complete: a 20' long spaceship Nightingale 229, a 16" Shuttle, a 6' Shuttle, a 17" Spacetug, a 12' long Titan Mine tower as well as a 31' by 34' Titan Mine moon facility.

Under the direction of Visual Effects Supervisor Mark Stetson, the miniature effects department at Digital Domain would receive its inspiration, guidance and building ideas through a collaborative effort established earlier at Raleigh Studios in Los Angeles. Initially MGM had conceptuals produced through the art department, headed up by Marek Dobrowolski. These included stage plans as well the earliest designs for the spaceships. Wishing to fulfill director, Walter Hill's mandate of 'long lens' photography, it was soon realized that further design work would be needed to get the proportions of the Nightingale 229 into the desired arrangement.

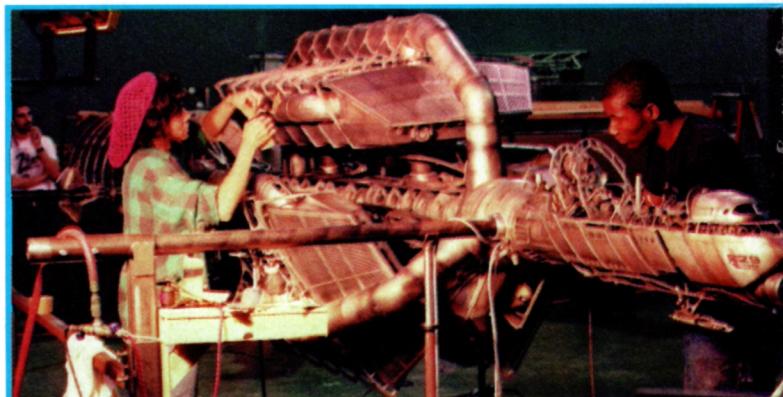
After careful consideration, The Raleigh design team, consisting of, VFX Art Directors Ron Gress and George Trimmer, as well as Miniature Effects Supervisor Scott Schneider, collectively hit upon a more defined design of the Nightingale 229. They then hired conceptual artist Sylvain Despretz to illustrate the revised version of the spaceship. With the newly designed proportions established, further test were developed by Francisco De Jesus, using a Maya computer modeling program. Between the newly revised conceptuals and the computer generated modeling studies, the first real glimpses of the Nightingale 229 became evident.

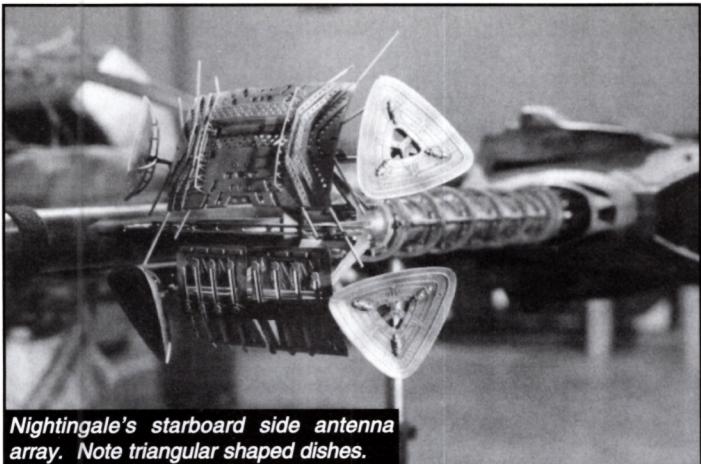
**NIGHTINGALE 229**  
"SUPERNOVA"



*Above: Three quarter overview of Nightingale 229's highly engineered armature. Featured in the center is a fiberglass casting of the habitat module. At 1/24th scale, the model is nearly 20' long!*

*Below: Painters, Richard Ewen and Laurah Grijalva adding finishing details to the nearly completed 1/24 scale Nightingale 229.*





**Nightingale's starboard side antenna array. Note triangular shaped dishes.**

Shortly thereafter both Ben Edelberg and myself joined the design team, inheriting all the preliminary artwork generated up to that point. Since Ben and I are both model builders, as well as designers, the task we were given was to interpret the conceptuals into blueprint type working drawings and schematics. Once we got into the project, we soon realized just how much had to be worked out in order to give the final direction to the various model leads for construction. The real trick was staying a few hours ahead of the daily need for finalized plans, as the construction

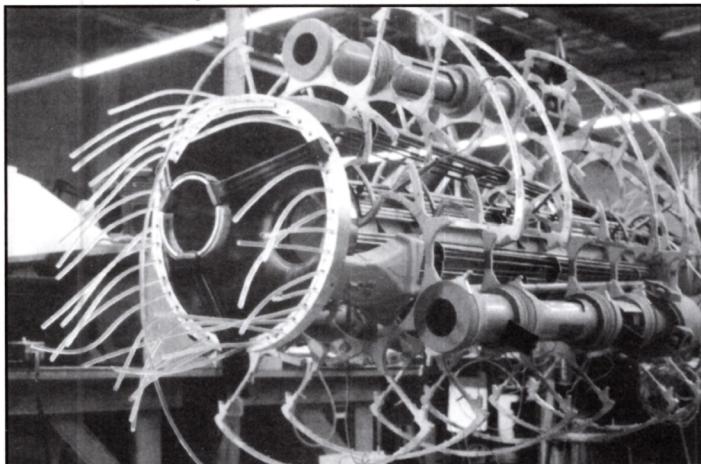


**Mike Possert adds detail parts to the starboard side of the 1/24 scale Nightingale 229's bridge section.**

one got into the rhythm of this demanding schedule, the output was nothing short of marvelous.

### **Nightingale 229**

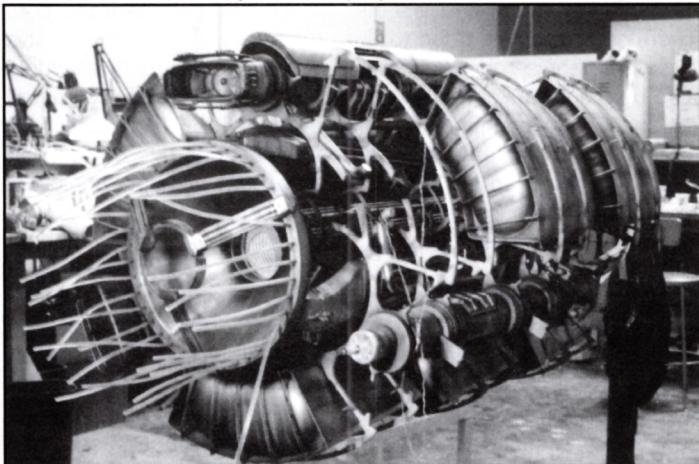
Undoubtedly the 'star' vehicle of the movie, it serves as a paramedic rescue ship capable of intergalactic travel via a 'Dimensional-Drive' unit. From its profile, one might compare its overall design to that of a javelin being launched from a bow. The latter of which in reality is the deployable solar panels array, locat-



**The 1/24 scale, powerful D-Drive propulsion unit in the early phase of construction. Note the bundles of fiber-optics yet to be cut around the central ring.**

crew maintained their 'blaze' through assemblies. Any corrections came on-site at the model, sometimes just minutes before gluing the parts together. As crazy as this may have been, once every-

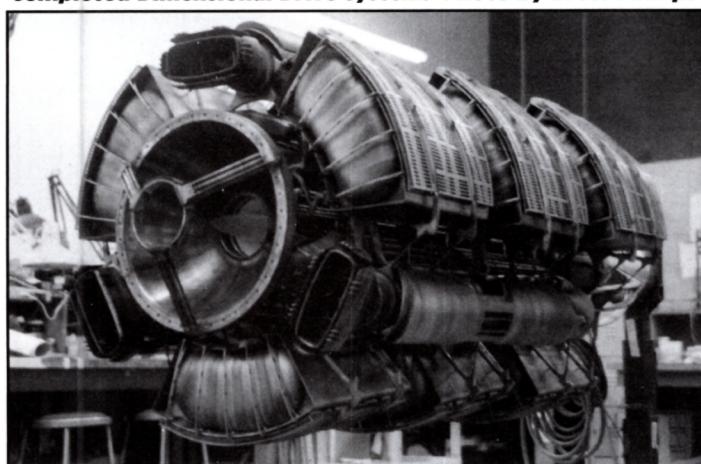
**Completed Dimensional Drive system. Photo by Brett Phillips**



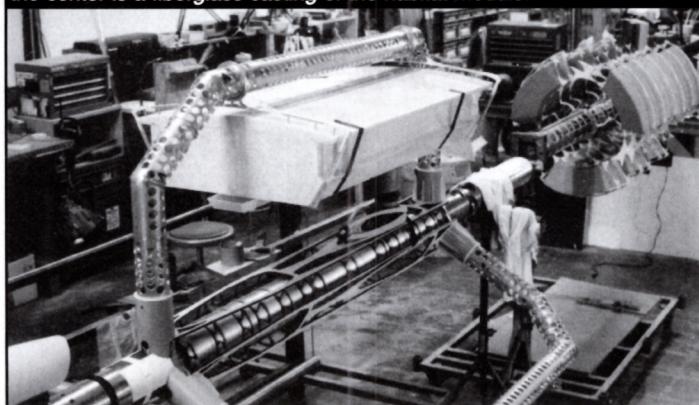
**The Dimensional Drive system further along.**

ed amidships. As for the javelin part, it is comprised of the salmon-shaped bridge, the rotating tri-sectional crew/medical compartments, and the yoked fuel tanks surrounding the 'D-Drive' unit.

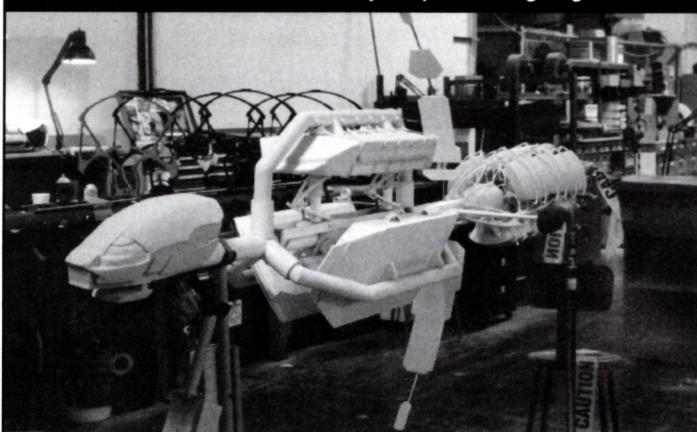
**Supernova! continues on the next page.**



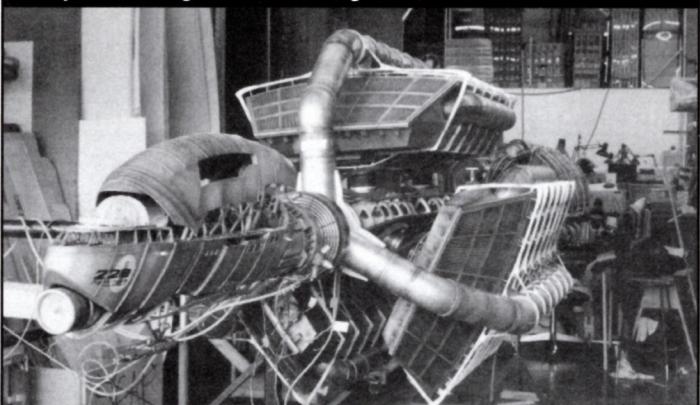
**3/4 overview of Nightingale's highly engineered armature. Featured in the center is a fiberglass casting of the habitat module.**



3/4 front-on view of foamcore study maquette of Nightingale 229.



Finished 1/24 scale Nightingale 229 being rolled out of the model shop on its way towards Digital Domain's stage.



Early on, just after joining the production crew, we gathered for a meeting over at Raleigh Studios, where Mark Stetson gave us his impressions of what director Walter Hill wanted to see during the dimensional jump. It amounted to an elaborate folding of ribbons of light energy which would emanate from the rear of the ship, then bend forward around the bridge, allowing the Nightingale 229 to jump from one galaxy to another. The mandate was to develop an array of lighting effects which could be physically set into action on the miniature, then blended with a myriad of computer generated effects put in during post-production. Therefore, we would need to design something other than just a 'big white light' at the rear of the ship. In combination, there would also be a light-driven device at the front of the ship, which acted as the link to completing the dimensional-drive loop, set into motion by an igniter unit, just under the bridge. The finished effect, as promised by Mark Stetson at that meeting would be, "something that has never been seen before."

Having the preliminary concepts to go by George Trimmer put himself Ben Edelberg and a few others to work constructing a 5' long foam and foam core maquette of the Nightingale 229 to begin fleshing out the relative scale of the ship. My task in the meantime was to concentrate on developing the D-Drive as a working mechanical unit. Basing the design on that of a huge high-powered flashlight, within a ring of subordinate lights, the 'D-Drive' could now be nestled within a previously established tri-sectional bank of 9 water/fuel tanks.

Any design worth its salt needs to be properly rooted either to a base, mount or skeleton through which all the controls, wiring and subsystems are maintained. Since the scale of the Nightingale 229 was determined to be at 1/24, this meant that the motion control (moco) unit support arms would have to be about 10' off the floor to accommodate a planned 20' long miniature.

To expedite stage set-up, Scott Schneider conceived the idea

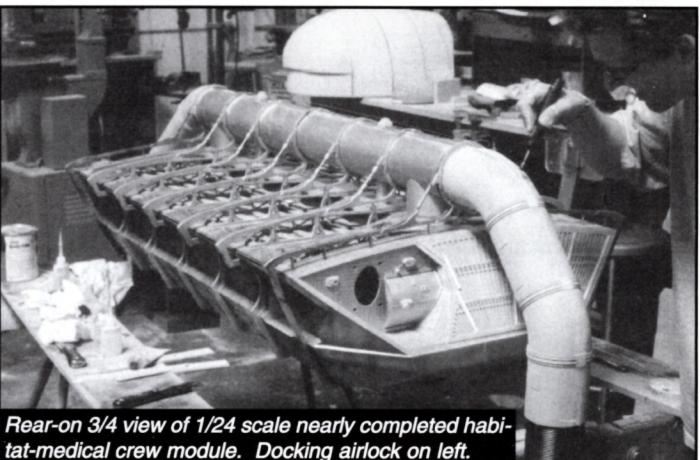
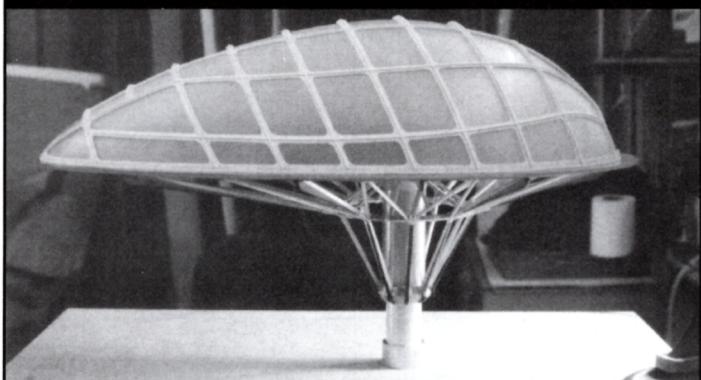
of the multi-positional central mounting spine. Since the ship is bi-symmetrical in design, its port side is identical to its starboard, except for the lateral antenna and observation dome. By simply rotating the bridge and aft units 180 degrees, then exchanging the antenna and observation dome, the camera could be inverted to depict the opposite side of the ship, all the while not having to remove the behemoth from the moco support arms. In the end saving a lot of stage set-up and redressing of the miniature. Not to mention that it took five to six guys to lift the ship off of the moco unit.

With everyone signing off on this design revelation, Digital Domains' machine shop started the precision milling needed to ensure mechanical stability. The central spine was completed in three basic sections. The bridge and aft units both had rotational bearings, capable of every ten degree incremental settings. The central unit, had a computer controlled stepper motor, necessary for revolving the crew/medical compartments. To alleviate the massive weight problems, holes were drilled in pattern, all along the lengths of these spinal units.

After completing the maquette, it was found that the initial design concept was a bit forced in its perspective of the ship. To resolve this, the 'D-Drive' was increased in scale, while the bridge was decreased slightly, with the restriction that it still had to accommodate the physical dimensions of the Shuttle.

The bridge was certainly an area for special concern since it had to emulate the stage set designs, which were under construction over at Raleigh Studios. Having a preliminary design fleshed out by James Do, Ben Edelberg was first to draft out the profile of the entire ship. It was from this 1st. version blueprint that our design team was able to start refining all the necessary scale changes. After having successfully completed a series of build-up plans for the 'D-Drive', my next assignment was to carefully work out the integration of the bridge, the shuttle-bay and the Shuttle

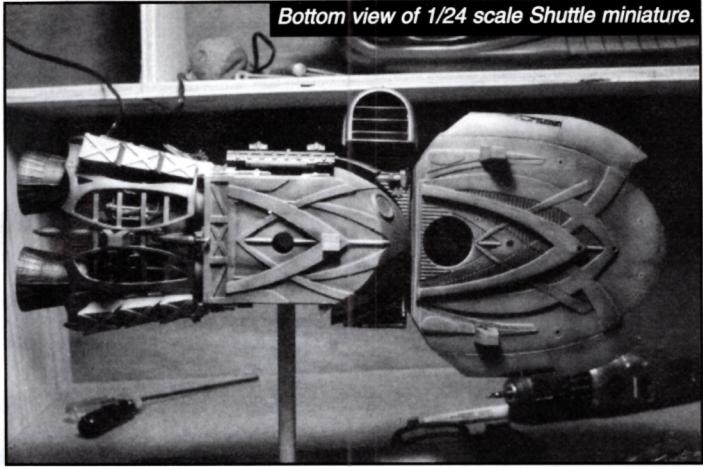
1/6 scale Nightingale observation dome built by Tom Griep. This large scale version was built as a pyro model, pre-cut to shatter into endless shards when detonated.



3/4 front-on view of finished 1/24 scale Shuttle.



Bottom view of 1/24 scale Shuttle miniature.



itself. What I had to keep in mind was to make sure that the pre-ordained stage set layout be matched in miniature, making sure that all the same orientations were kept in place. This became easier said than done. What we ended up discovering was that the docking tunnel which led from the rear of the bridge upward towards the Shuttle, had to be completely relocated on the miniature, at a distance much further back than intended. This, of course became one of the many compromises we had to accept when the overall design scheme was not fully realized at the time interior stage sets were ordered. Through careful editing, this fact is one which becomes less obvious in the face of the unfolding drama.

A second concern regarding the bridge was in handling the shuttle-bay hangar, which is made up from a series of overlapping curved shell-like panels. Though ultimately to be animated via CGI, our crew would have to construct an open and shut version of the hangar. This meant knowing the intricate opening/closing choreography of the door panels. Once the choreography was established in CG, we then had the stacking order for each segment of the hangar. All of which had to give the illusion of being able to work, in and around the tightly packed Shuttle. In the end, the team produced two separate hoods which could easily be exchanged on stage for whatever filming was required.

Lastly on the bridge was a set of shields that would swivel down over the front windows, called into use whenever the ship activated its 'D-Drive'. These shields would then protect the bridge from the trauma of 'jumping' through space.

To protect the rest of the ship while engaged in the dimensional jump, the crew/medical compartments, antenna, and observation dome would all fold (recoil) inward toward the central axis of the ship. This meant building a position 'A' and 'B' into all the outbound sections. The most complicated being the collapsing of the upper and lower solar panels array.

The curved solar panels would, like the shuttle hangar doors, be animated in CG. Once completed, the miniature would have to represent either position, so both a fully deployed and retracted version were built from wire and brass etched panels.

A major hurdle to work into the rear unit was the 'D-Drive'. Being a practical mechanism, the high output of light came with a cost - extreme heat! To combat this, lead electrician Gary Martinez and Brett Phillips worked out a water cooled circulation system, providing an effective radiator behind the main light located in the central spine. With the heat problem in check, the light was used as the source for 36 fiber optic cables which illuminated the outbound ring of lights. Within the central column, clear acrylic swirling baffles were inserted to diffuse the illumination. It also served to give some sense of technology to an otherwise unexplainable area. At the outermost portion of the 'D-Drive' were three 'light spokes', all integral to the activation of the 'D-Drive'

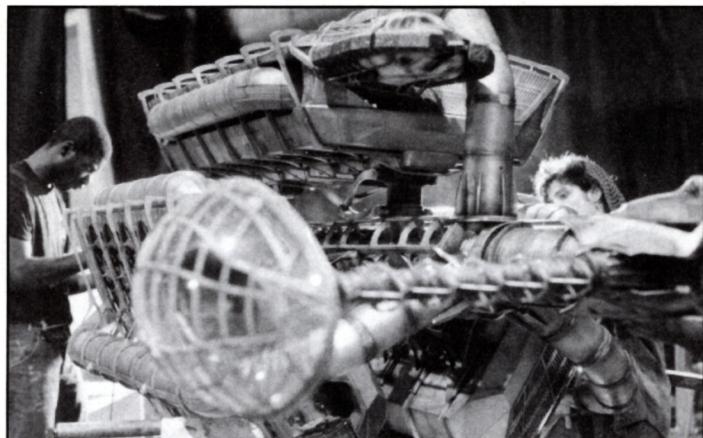
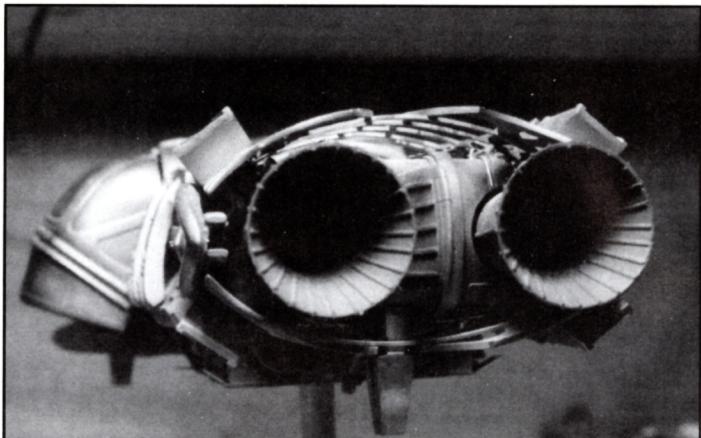
force. To help improve the lighting effects during filming, black lights were installed into these spokes. It provided an eeriness to the final lit look.

Some of the minor details that were left to be built were the secondary engines, the igniter unit and the fuel tanks. The latter of which called for two additional 'damaged tanks' to be made up, as a result of a collision with a meteor.

Getting this ship together in the short amount of time our team was given, would never have happened without the steady reliance on laser cam assistance. Being able to hand off the working drawings to Andre and Philippe Chaintreuil, made getting much of parts required completely reliable and within extremely tight tolerances. It also afforded our design team the complete freedom of intricate patterning and detailing found nearly everywhere on the ship. And with much of the ship's parts being finalized in CAD, the 'pre-visuals' and CGI work could be cross referenced and shared amongst departments.

#### Shuttle

The next major design feat was one that had to be rapidly solved so that Shuttle lead model maker Brian Ripley could begin building the maquette. The Shuttle, which has no formal name, was included in the vehicular line as a means to an end; that being the transport mechanism between the Nightingale 229 and the Titan Mine Facility. The most crucial factor in designing the Shuttle was in making sure that its width would fit comfortably within the closed shuttle-bay hangar doors. To insure that it would work within the newly downsized bridge, Scott Schneider proposed that the lateral hovering engines be designed so that they could be deployed outstretched or retracted inward. This brilliant solution allowed for the Shuttle to retain its original design, yet become thin enough to fit into the hangar. Right from the start Mark Stetson had wanted us to try to emulate what James Do had conceptualized. He liked the thin salmon shaped front bridge, noting that it was a comfortable contained size. After all, the Nightingale 229 was not a long or massive sized ship. It was to scale out at just over 480' long, making it a comfortable 20' in 1/24 scale. The Shuttle scaled out at a respectable 32' by 13', making it roughly 16" by 6.5" in 1/24 scale. The shuttle right from the start was a lesson in 'how to upsize a compromise'. By that I mean, what had started out as a slightly squashed design, became in the end, an effort to keep pulling its dimensions outward. By the time model maker Dave Beasley was getting the cockpit through final sculpting, it became clear to Mark Stetson that the windows were simply not large enough to imply correct scale. A problem which was prompted by the constant reminder that the stage set scenes were already shot, and that we had to give the same impression of scale with the miniatures. And once that revision was made, additional details had to be added to exterior of the hull to help give the illusion of a real working machine. We were also fighting



**Above Left: Rear view of the 1/24 scale Shuttle miniature. Above Right: Painters Richard Ewen and Laurah Grijalva adding finishing details to the nearly complete 1/24 scale Nightingale 229. Note spacetug docked with central rotating section module. In foreground is the observation dome.**

against the temptation to give into 'smooth skin' or sparse detailing.

Everything was changing on the Shuttle at such a constant rate that Brian Ripley and his crew could barely keep up. It became twice as hard when the large 1/6 scale Shuttle underwent construction. Any little changes on the 1/24 scale miniature meant drastic changes on the 1/6 scale. The only real comfort with the design was in the rear three quarters of the Shuttle. The engines and Rescue Return Unit (R.R.U.) carrier release clamps never changed from the initial inception.

On the other hand, the R.R.U., like the cockpit, did change. This was to be a two-man ( coffin sized ) transport unit capable of lift-off and redocking with the Nightingale 229. Having very little to go on in the design phase, Brian Ripley proposed an oblong box with a curved front, sporting retro rockets at the rear. Granted it was take #1, and fit well into the underbelly of the Shuttle, but alas was shot down during critique for not being functional to the demands of the scenes being shot. In the 11th hour, production managed to get its requirements clear to our team and George Trimmer set about mocking up the final version of the R.R.U. What we ended up with was a flattened ellipsoid, sporting a cycloptic view port, garnished by twin turbo rocket jets at each lateral midline. At the rear, recessed into a semi-circular cutout, were dual air/fuel tanks. The entire R.R.U. was then supported on three fold out support arms. Its strange design features fit rather well with all the other bug-like features of the Shuttle. The interior of the Shuttle would have to mimic the previously established stage set. In reality, the interior set for the Shuttle was merely a redressing of the Nightingale 229's stage set. Both exteriors shared commonalities as well. The major difference between the two was in the size of the view ports. This gave the Shuttle a distinctively different scale, just smaller than that of the Nightingale 229's bridge. As to the interior details for both the 1/24 and 1/6 scale, they would have to include the traditional pilot and co-pilot seats, perched between a crescent shaped control board with center divider, as well as the rear bulkhead. An amazing match to the set executed by model maker Mykel Denis. There would also be cause for installing a light source, since once again the miniature had to emulate the full sized set. Therefore on the 1/6 scale, tiny neon lights were added to the rear cabin bulkhead.

Since it was initially part of plan to have the Shuttle descend onto a small landing pad, at the Titan Mine Facility, the concept of just how this would be executed led to a delicate answer. Since the ship would have to hover in fast, then virtually ram into backstops on the landing pad, the solution left us with putting three tiny skids onto the underside. These skids, tiny triangular configurations, were placed on each underside rear corner of the cabin,

and at the mid-point of the rear cross brace. The Shuttle would always make a three-point landing, no matter where it traveled to.

#### **Assembly Line**

As the construction process began to reach a fever pitch, there was a governing procedure to handle the copious amount of pieces needed. As patterning went through approvals, the metal shop was busy executing the detachable spinal sections so the spaceship could be redressed as either a starboard or port side rendition. They were then quickly moved onto the upcoming Shuttle and Spacetug, which would ultimately be followed up by the massive Titan Mine Facility. The latter of which our team undertook on its own, in order to expedite the assembly schedules. On the whole, all of these miniatures, except for the Titan Mine Facility, meant having very precise metal supports for the various moco attachments.

To help ensure 'easy maneuverability', the miniatures were also kept as lightweight as possible, via extensive use of fiber-glass components. This kept everything hollow and resistant to heat induced flexing. A process which kept the molding and casting crew constantly on the go, as delivery of parts were nearly daily to every other day.

Additionally, all the electronics had to be developed as concurrent projects so as to be ready for installation into each of the 4 major miniatures. Thankfully, most of the installations were simple running lights, reserving most of the effort for the development of the Nightingale 229's 'D-Drive'.

As quickly as these components were demolded, cleaned up and assembled, they were just as quickly primed, and given a very carefully thought out series of basecoats. On the Nightingale 229 and Shuttle, the base coats were multiple applications of light and dark copper as well as other metallics. The Spacetug was treated more like an old truck, or harbor tugboat making use of very neutral metallics. A different strategy was worked into the Titan Mine Facility, coating all structures with a rust red primer.

One would have to admit that the final majesty came from the thin overcoats of blues, violets, yellows, greens, grays, and grimy blacks that completed the 'high-temperature' burnt look, particularly on the Nightingale 229. Most of the final look for the Spacetug pointed toward heavily weathered, heavily used dirt and grime on the all the lower body bumper panels. The exception seemed to the Shuttle, which had a rather new and 'hardly-used' look. The Titan Mine Facility was perhaps the dreariest, since it had to have an aged and abandoned look. Most of the coloring was rust with beige ( permafrost ) highlights. A look that was pre-ordained by the live action sets, both above and below the surface of the facility. 

**Join us next time for Part Two of Supernova!**

Tony McVey's work never ceases to amaze and Gojirasaurus is far from an exception. A huge cracked earth 21" base is included that looks so crisp and detailed that I complimented it before I even mentioned the rest of the model to Tony. I then quickly began raving about the design of this most dinosaur-appearing of Godzillas. Each scale is individually sculpted and detailed on Gojirasaurus. From the thick, triangular tipped tail and spiky back to it's Rhedosaur-style head, everything is there and super-detailed. The feet are quite bird/dinosaur in design. What a fantastic piece to build and paint.

Tony tells me he is super busy working on new models, movie work (including the next Star Wars film) and other projects but I've been trying to convince him to come down to this year's Mad Model Party. There are a lot of people down there that would love to meet you Tony! Tony's Gojirasaurus resin model kit sells for \$270 + \$15 s&h. We Californians must also add sales tax which I believe is about 8 1/2% thanks to BART. Contact Tony at his **Menagerie Productions, 535 Alabama Street, San Francisco, Ca 94110 (415) 861-2570**. You can order Tony's Gojirasaurus directly off his web page:

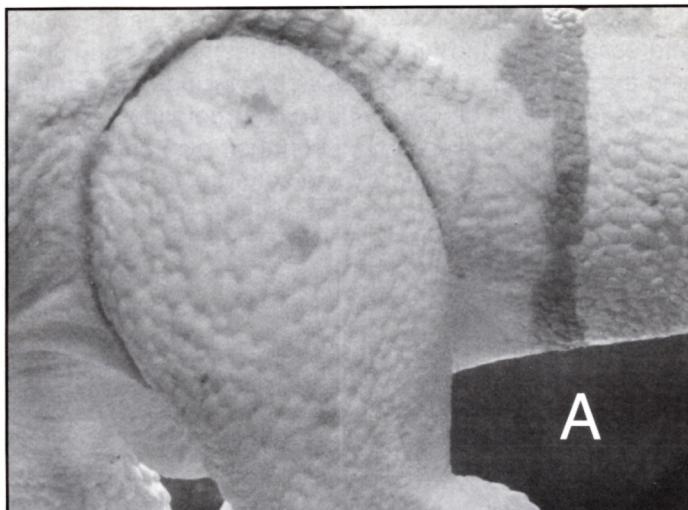
[www.menagerieproductions.com](http://www.menagerieproductions.com)

Sculptor Bob Bagy's interpretation of Richard Delgado's 1994 Godzilla measures a whopping 36" long and approximately 16" at the hip. This piece will definitely dominate any collection. It is cast in bonded marble that resists the traditional grinding and sanding found in polyester resins. The piece also comes with a city base perfect for N gauge pieces. The review copy had slight mold defects. Most notable were a thick seamline bi-secting the snout and numerous air bubbles. This piece will require extensive pinning due to the sheer weight of the tail and legs. The body is hollow cast so it will require filling.

Artist Ricardo Delgado designed his version of Godzilla for Tri-Star picture's remake of "Godzilla" back in 1994. Although the movie was never made, Ricardo's design was so powerful that model company, "Dark Carnival" & "Needful Things" produced a kit of the Japanese monster. This is what Ricardo told me about the project: "I hadn't thought about the Godzilla project for a few years. Tri-Star Pictures had kept all of my work- I couldn't even keep copies. The failure of that film, experiencing the complicated studio politics and seeing the subsequent version turned the whole thing from a labor of love into a great disappointment to me. Fast forward a couple of years: I was told that some of the drawings had turned up on the internet! Someone had even colored them!"

"Then G-Fan Magazine contacted me to do an article on the design. That article really helped to get the designs a lot of exposure. That's when I was approached by Dark Carnival to sort of art direct a proposed kit based on the drawings floating around on the net. From that point I was involved on a conceptual basis, receiving in-progress photos of the sculpture and so on.

"I'm pretty proud of the piece, I think that the feeling of power really comes through. I wanted to see the original Godzilla's silhouette when you looked at the critter, and I think that this is still the case. Godzilla as a character is a



force of nature, and I think the kit really conveys that feeling. This model project was cathartic in many ways' because it meant so much to me to be chosen to redesign this classic character, and I was so frustrated when the project wasn't realized. This kit takes the pain away from not seeing the final product on the screen."

The completed Delgadosaurus is an incredible 36 inches from head to tail and about 12 inches tall. It comes complete with a very detailed and extremely realistic "destruction base." The sculptor captured ricardo's dream scale by scale and the model is made up of many pieces. This awesome kit is made of cold-cast porcelain. This material gives kits the feel of 'more class" but is delicate to work with. Sculpted by BOB BAGY (formerly of Hogan's Bones), the suggested retail price is \$300.00 (plus postage). You get a lot of kit for the price and its worth every penny. We thank Robb Rotondi for hurrying our review copy to us! For your copy, contact Rob at (718) 224-2642.

Here is Marc Tassone: Today we are going to look at the use of transparent colors and something I call a negative wash; using a glaze as well as a wash. I will use a small arsenal of colors to create a variety of hues of the same color value. To showcase these two techniques we will be building two new releases, each an exciting interpretation of the Beast from the East--Godzilla. Before I start I would like to say a few words about each piece.

First up is GOJIRASAURS from the talented hands of master sculptor and gentleman, Tony McVey. Tony's take on the G-Daddy is far and away the most original. The purest in you will no doubt say this isn't Godzilla! Well, maybe, maybe not. Tony has applied his astute sensibilities to bring Godzilla to life as if it were a member of the fossil record. The posture is casual and there is, of course, McVey's attention to detail, simply beautiful subtle skin textures that segues into bone spurs and a variety of scutes. Also included is a highly detailed base of a trackway of fractured pavement.

Next up is Dark Carnival's DELGADOSUARS. This is another Godzilla, yet this one was inspired from original designs by production designer Richardo Delgado. Sculpted by Bob Bagy, of Hogan's Bones fame, this is a huge piece. Like McVey's Gojirasuars, Bagy has gone off

• *Down the Prehistoric Trail, conclusion next page* •

### *Down the Prehistoric Trail, conclusion.*

the deep end with the detail. Areas that I found the most interesting were the hips with their feathered bony spurs and the face which is pure G-Daddy. Included is a ruined city base that will provide endless interpretations.

Both of these pieces stand on their own and I recommend both highly. Now let's sling some resin. For this article I want to explore glazing to create deeper contrasts in scaled subjects. Typically a darker glaze is smoothed over the piece and this works in most cases. It almost always darkens the subject. What I want to do is use a lighter glaze to achieve two results. One glazing will reduce the hue of your subject, as well as blending your colors. Two and most desirable, creating the effect of soft tissue between heavy plates. You can find examples of both in nature sometimes on the same animal, an alligator for one.

Now let's get started. I am starting with the Delgadosaurus because it has more parts and requires a bit more work. Now given everything I've said about this kit (all which I meant), this particular piece is not for the faint of heart. Cast in bonded marble, this piece resists drilling like nobody's business. Also this material makes the subject VERY heavy. My UPS man still won't speak to me, but with a little planning these obstacles can be easily overcome. You will need to pin the legs to the body and then hide the seams with your choice of putty. I used Wonder Putty, after which I applied a rubberstamp mold made from a section of the kit to match the detail. This procedure will be more necessary for the tail than the legs (**Fig A**). My copy was a little off, but it was nothing any builder with some basic experience couldn't handle. Next, you have built and primed your masterpiece. (I primed mine in Tamiya Buff) I started applying the base color using a wash. I mixed up some Liquitex blue/yellow and applied a wash to the upper half (**Fig B**). With the lower half I mixed up a little cadmium yellow Liquitex and washed the lower half, allowing some of the yellow to flow into blue/green. This resulted in a third color--a brighter green. I also left some of the buff exposed as well because when I spray my transparent over the surface, each of these colors will assume a completely different hue or create a new color all together.

You may have noticed that I have put glass eyes in my Delgadosaurus. This was achieved very easily. With the right tools you can do this too. The very first thing you will need to do is to get some repliscale from Alchemy Works. Make a stamp of the roof of the mouth, make it thick, and ensure that the entire roof of the mouth is covered. Once cured, remove the stamp and drill out the head. Hollow out the eye sockets with a Dremel. Make sure you create a concave fitting for the eye to rest in. The rest is easy.

**Note:** If you drill bonded marble ***you will need to be outside and you will need a mask.*** A word of advice--go slowly because this material is brittle by nature. Proceed slowly and you should have no problems.

**Fig C:** Now I will begin applying the transparent. I have read that Godzilla was black and that all the Toho suits were black as well. But in keeping with Toho's new design as well as their color choice. I thought I would do a green Godzilla with black. I begin by laying the Tamiya Smoke over the neck and upper body. At first the results are not that encour-

aging, but later when I apply a wash of Polly-S aged white it turns to a bluish hue. When this hue is created, and it will take a little practice as well as more than one application I then return with Tamiya Smoke. With subsequent applications I can start to create the pattern I want.

**Fig D:** Since Delgado's Godzilla is a departure from Toho's Tokyo Terror, the skin detail as well as the color is up in the air. After the subject is painted, mix up a glaze. Using Liquitex, I add some ivory, then apply it to the tail. Let this sit for 20 seconds then wipe slowly with a soft cloth. The result will be a lighter skin beneath a heavy scale. Also the lighter color will blend your subjects overall hue. Also work the areas with a Q-tip. This ensures that there is no heavy excess. Seal with a dull coat. If you desire you can reapply your transparent to the glazed areas further enhancing any pattern already there.

Now, once you have established your base coat and changed the hue with your wash and applied your transparent it's just a process of repetition. You have your colors, now use them in varying degrees to achieve the effect you want. I have found a complete understanding of color to be very helpful; not only in choosing colors but how to use them to their fullest. I recommend a color wheel. Also experiment with making your colors. Any art shop or hobby store should have a color wheel. Get one; it's worth the price.

Finally to the base. This alone is worth the price of admission, there are so many different directions, moods etc., it boggles the mind. What I decided was to mix eras with a strong 50s flavor. After priming, I paint the base various hues of stone. I heavily dry brush and wash. Next up additional rubble is added and after that it's all YOU! Add cars, people, streetlights, whatever strikes you. This was the most fun I have had in a while. Dark Carnival has a real winner here. This is easily one of my favorite pieces. My hats off to Richardo Delgado. Hollywood Wake Up! (**Fig E**).

Next up on the roster is Tony McVey's Gojirasaurus. Like the Delgadosaurus it is a superb piece. Tony has once again applied himself in bringing to life another classic bad-die from days gone by.

As with the Delgado Godzilla, I base coated this piece in Poly-S aged white. Next, I applied a wash consisting of Createx Dark Brown & Liquitex Pthalo blue. This was applied to the entire figure (**Fig 1**). Next I dry brushed the entire piece with Tamiya Buff (**Fig 2**). I sprayed on my first layer of Tamiya Smoke. This changes the hue of the dry brushed surface. Once dried, I seal the section and prepare to glaze. I use Liquitex Gel-medium mixed with a little Poly-S aged white. This is brushed into the surface detail, then wiped away. (**Fig 3**). Seal with a dull coat then wash with Poly-S aged white. Allow to dry. Using your airbrush, spray each scale. This will take some time, but the results are worth it. **Fig 4** shows you the before and after as I worked the process up the length of the piece. Once you have Glazed the areas that you want high-lighted, the rest is simple. Detail teeth, claws, as you wish, and presto G-Daddy on the prowl (**Fig 5**).





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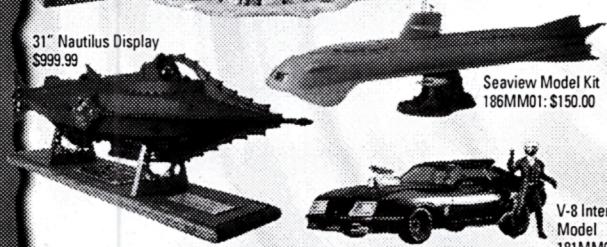
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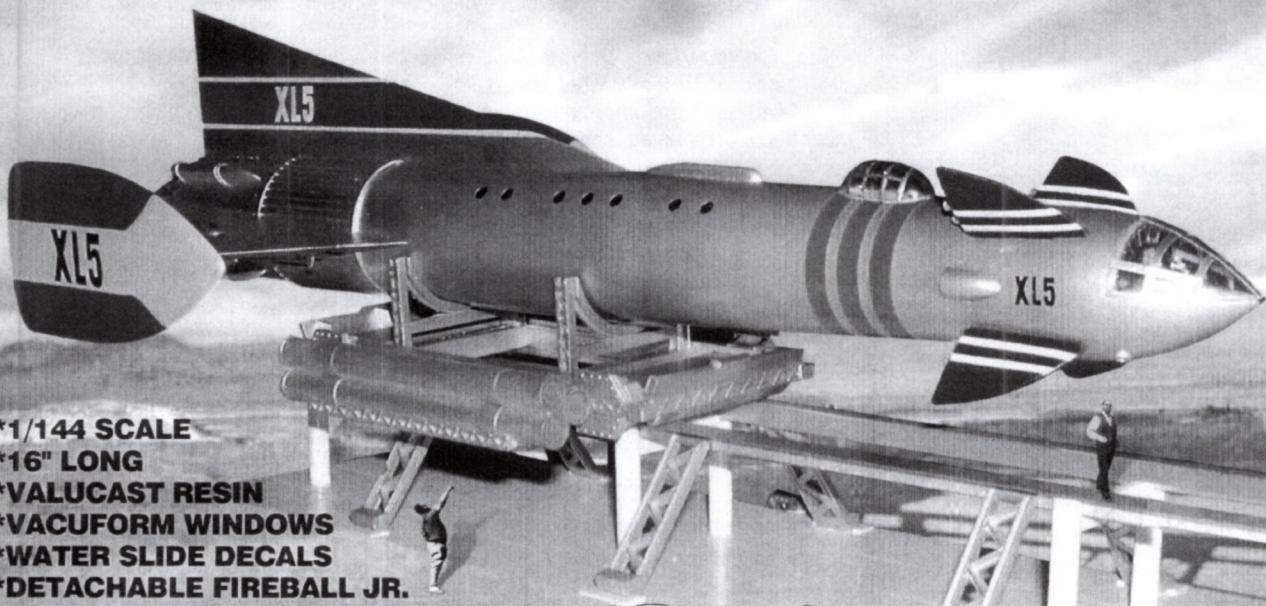
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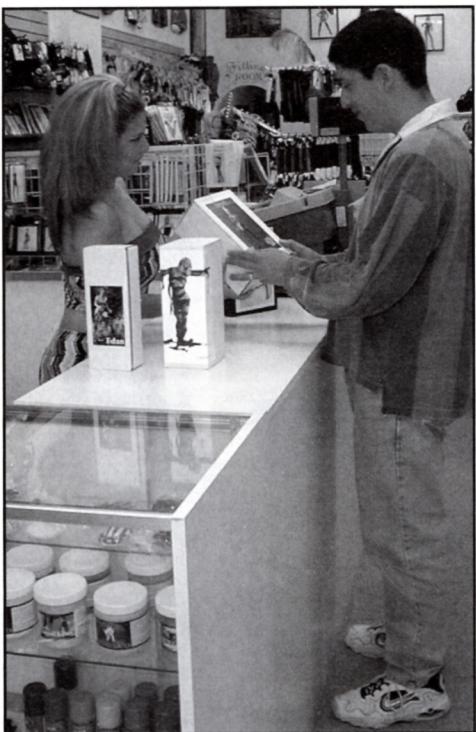


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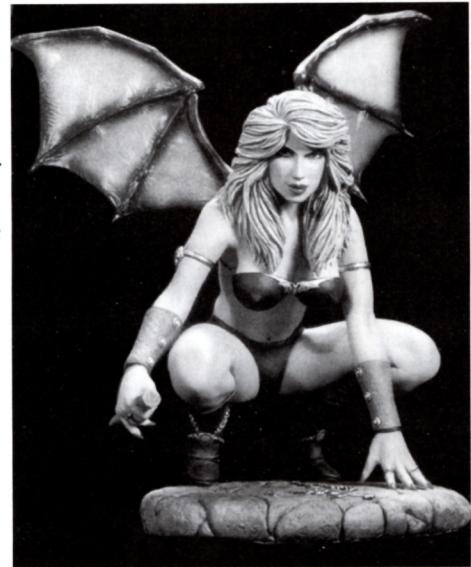
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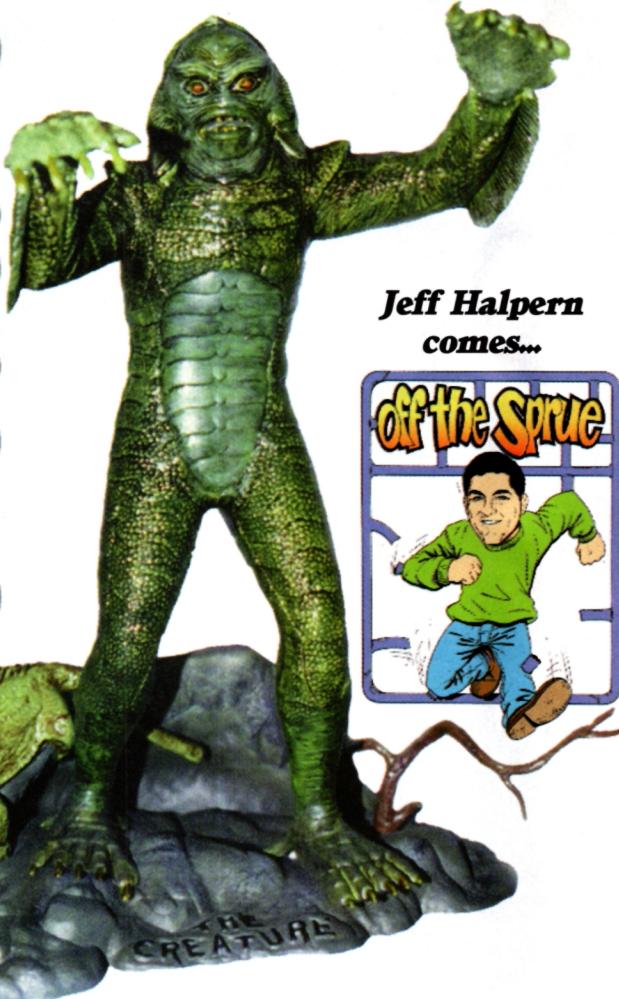
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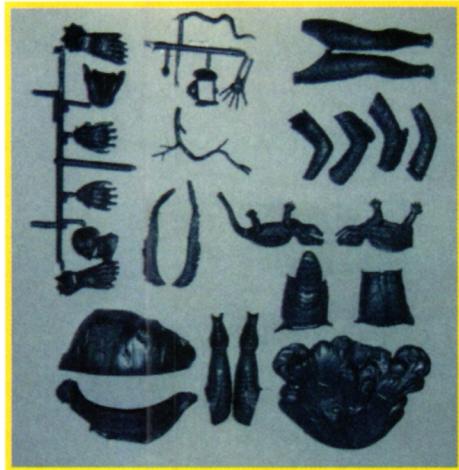
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# Creature



**Jeff Halpern**  
comes...



Once again, Polar Lights has reached into the "Old Mold" vault and pulled out another winner. This re-issue is The Creature from the Black Lagoon" and was originally produced by Aurora in 1963. Needless to say, the fit on a kit this old is not perfect, but with some patience and putty, you can create a nice model from years gone by.

The model comes in 29 pieces molded in dark green plastic. Most of the pieces were not on sprues, so I simply cleaned up the flash and went to work building the kit. The Creature goes together well, considering its age, but there are some noticeable gaps when fully assembled. The largest gap was where the chest plate meets the lower torso and legs. I filled these gaps with Squadron White Putty, then sanded the excess away. I am by no means a putty expert. I still have not mastered this technique, so the filling and sanding job turned out what I would term, "Okay." Anyway, the extra bumps and lines sort of fit the Creature's overall appearance, so I was content to live with them.

Once I finished filling and sanding, I sprayed the Creature with white primer for a base coat. I was going to dust off the old airbrush to paint the model, but ended up hand brushing for the most part. I started with the flat chest plate area, the fins, hands and feet, all of which got several coats of Accuflex Northern Green. Once this dried, the remainder of the Creature was painted with Accuflex Northern Pacific Green, using several light coats. The hands, feet and fins were then treated to an application of Accuflex Weyerhauser Yellow-Green to lighten them up. (Accuflex was an acrylic paint line from Testors, which, unfortunately, has been discontinued.)

Once all the paint had dried, I applied Long Enterprises Black The Detailer, which is basically a pre-thinned blackwash. This product flows into the cracks and crevices in the model and helps to give it some depth. I applied The Detailer in small areas over the Creature's whole body, let it sit for a minute or two, then soaked up the excess with a paper towel. This was the first time I have used this product and I am very happy with the results. I could have achieved the same type of effect either airbrushing or thinning my own blackwash, but this was already done for me, and

much easier!

To finish off the Creature, the eyes and teeth were painted gloss white, followed by Tamiya Clear Yellow. The eyes got an additional coat of Tamiya Clear Orange. I also painted the finger and toe nails with a light coat of Tamiya Clear Yellow to give them a little more shine. Throughout the building of the Creature, I left off the dorsal fin on his back until the very last step. I painted it separately on the workbench using Accuflex Weyerhauser Yellow-Green, followed by more Black The Detailer. I attached the fin using gap filling super glue and a bit of kicker. Thinking back on it now, I am not sure why I left the dorsal fin off until the end of construction and painting, but it turned out looking pretty good. The overall finish on the Creature is glossy, sort of a wet look, which I am quite happy with.

The base for the model comes in three pieces, which I superglued together. I wasn't sure how I wanted it to look, so I tried several different paint applications on top of each other. I started by spraying the overall rock with shades of grey and blue. After that, I coated the entire thing with a different shade of grey. Still not happy, but running out of time, I painted the lettering flat black. The tree was painted with various shades of brown, grey and green. the lizard on the rock in the back was the last thing I did and it sort of shows! I started painting it overall with Accuflex Weyerhauser Yellow-Green, then applied Brown The Detailer, followed by some dry brushing of black and grey. Finally, an overcoat of Accuflex Flat Finish was applied. If I was doing this again, I would spend more time on the lizard and probably try some other colors.

Overall, this was a fun model to work on. The gaps that exist due to the age of the molds are easily overcome with a little putty work. Painting is the most tedious part, but also leaves the most up to the modeler's creativity. I was not happy simply following the box art, so I chose my own path. For those who were around in the 60s, it is a chance to relive their childhood. For those who weren't, it's a chance to buy and build kits that are interesting and a lot of fun!





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I'm really scared now! You will be too if you dare to face the challenge of Polar Lights' newest creation, "Sleepy Hollow!" This kit comes in 57 really terrifying pieces. You have the choice of three right hand variations for your head whacker. You can have him holding a sword, a battle axe or as an open palm with a sinister Jack-O-Lantern.

The kit I built was the second test shot from Polar Lights. The kit was 95% to the production with the only changes being the fitting of the stirrups which were going to be fixed in the final production.

The weather had been really nice out here in old Sunland, California for days. The very Saturday morning that I chose to begin the rendering stage for this kit, it was dark and rainy outside. Sounds like an episode of The X-files starting here. This put me in a great mood to do some serious painting. No yard work for the Beast this weekend.

# Sleepy Hollow

## The Headless Horseman



Okay, let's get into this wonder of styrene. As all of you are aware, styrene kits take a bit more time to assemble and clean up. The task of getting the male/female parts smooth at the seams can drive a modeler mad. A co-worker of mine by the name of Gaspar Gonzalez who loves to build these kinds of kits, turned me on to a really cool tip on dealing with those nasty seams. What Gaspar does when he is putting the two halves of a piece together, is to apply a slow-dry, gap-filling super glue on the entire rim of the female piece, as well as in the recessed joining holes. When the two pieces are joined together, the glue will seep out between the seams. Hit the piece with a glue kicker that will accelerate the drying process of the glue. Once this has been done, it is a much easier task of cleaning the seam lines. Micro files and a bit of wet sanding does the trick. This method cut down my putty workout by a good 75%. Be sure not to use too much glue, due to the fact that if your fingers come in contact with it and you touch another section of the kit, it will adhere to the surface and makes getting the glue off a bit harder.

The most difficult section of the kit as far as seams go would have to be the underlying sections of the horse. This is where most of my puttying time was spent.

## THE BASE:



The base was a bit lackluster for my taste. The sculpt was a bit soft, so I decided to expand upon the base with my trusty Magic Sculpmill and blend the existing base on to a larger oval wooden one. With a little bit of sculpting, the original base was given more breathing room. I kept the colors of the base very earthy and dark. I did not want anything too bright. However, I did manage to leave the pumpkins and Jack-O-Lanterns bright with various shades of oranges. I then decided to spruce the base up by adding more dead tree limbs and branches and a sprinkling of dead leaves. The extra tree branches were rescued yard trimmings that I sealed with black primer and then coated with flat black paint. The leaves were just crushed up real size dead leaves that were glued into place. The extra Jack-O-Lantern, meant for the optional hand, was placed atop the logo sign. It looked neat there.

With the addition of some simple yard materials added to the back of the base, it now has a more ominous look to it. Afterall, the Horseman wouldn't have it any other way.





This was the area of the kit which demanded most of my attention. The underbelly section of the horse.



After a few hours of putty work, the horse was ready for rendering.



A black base coat was applied first.

## THE HORSE:

After the before mentioned putty blending experience, I had to think out just how to render this black steed. Since the horse must have been from the same unearthly realm that the Horseman had sprung from, I wanted to give him a demonic look. Beginning with a base coat of black, I then drybrushed the rich detail of the horse with white. Transparent Blue and Red were next applied over the black and drybrushed white. This gave the horse an eerie look. The detailing of the horse's gear was drybrushed with silver and pewter and then accented with black. I gave the horse bright red eyes to complete the nightmare. The mane and the tail were rendered black with dark red drybrushed accents.



The fun part of the project begins. Colors are airbrushed on as well as drybrushed. Metallic rub-ons finished it up nicely.



## THE HORSEMAN:

I must admit that the Horseman himself is very detailed and dynamic. The detail has a raised effect on it and makes for a wonderful dry brushing experience. I base coated the entire Horseman with black and then drybrushed greys, silver and sparse reds. The last color I added was a transparent blue that I applied with my Iwata airbrush. This accented the before mentioned drybrushed colors. There are other areas of the Horseman to concentrate your rendering skills upon also. The accents on the gloves, boots, weaponry and of course the bloody stump where his head once was. The tattered cloak is really neat. I used a dark crimson color for the inside and black for the outside. The detail on the cloak as with the rest of the Horseman is also a drybrushing feast.

Leaving small parts attached to the trees while rendering them is a good tip.





## THE HEAD OF TIM BURTON!

Perhaps the coolest element of this kit, or should I say macabre, is the severed head that the Horseman is clutching in his left hand. When I first opened this kit to examine it, I couldn't believe what I was seeing. The severed head I was looking at has a strong resemblance to Tim Burton, the director of "Sleepy Hollow." Upon research into this matter, I found that it was indeed, Burton's head. Kind of a twisted tribute.

The only negative I noticed about this kit was the lack of any detail on the inside hind legs and under the horse's jaw. A bit of etching with a metal file can correct this if it bothers you. Overall, this was a very satisfying kit to build and render. There are a lot of things to render and the possibilities for accenting this kit are endless and for the price of around \$25 to \$30 bucks, you can't beat it. Keep 'em coming Polar Lights.

Until next time when moon is high in the sky over the little town of Sleepy Hollow and the Headless Horseman rides again, keep your modeling as fun as possible and please try not to lose you head.



MR

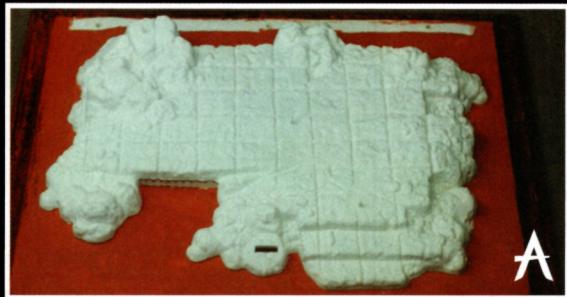


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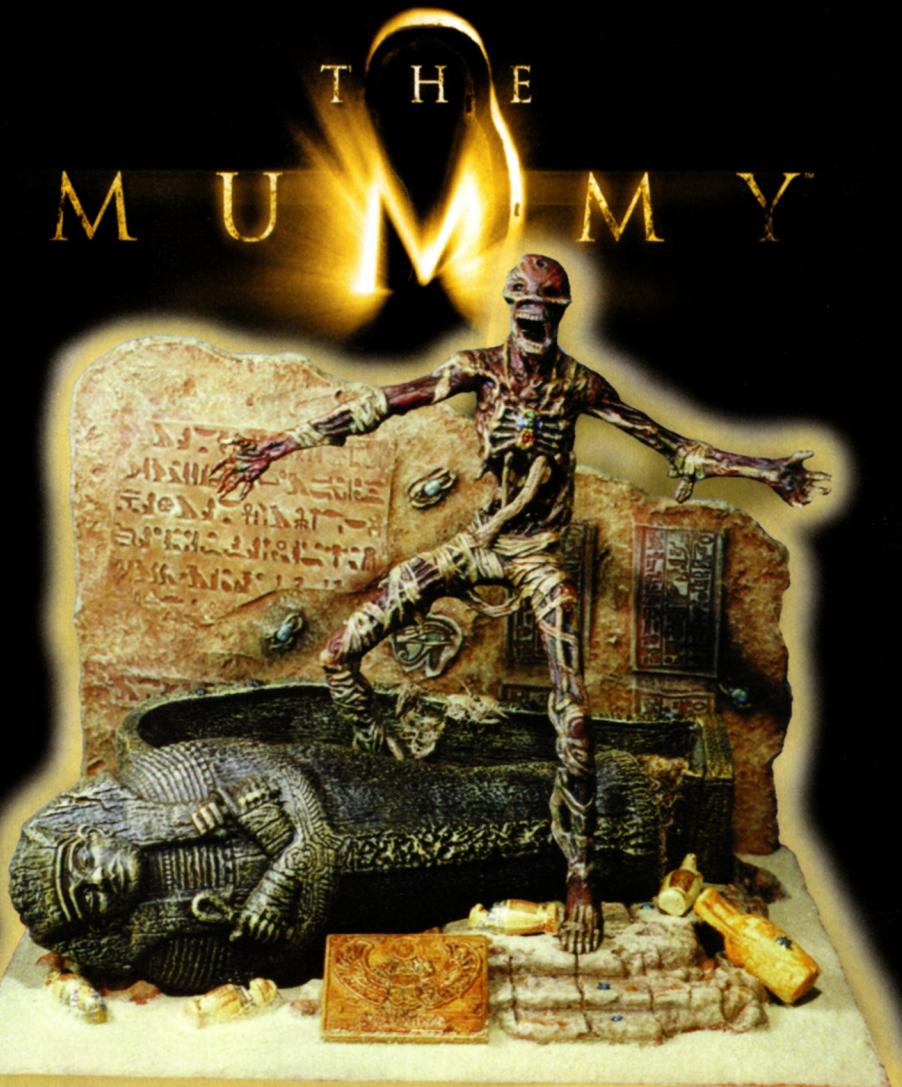
# THE MUMMY



A



B



**Rendering the base, the sarcophagus and scratch building the canopic jars is all part of the process of bringing the Mummy to life in this new Polar Lights release!**



L



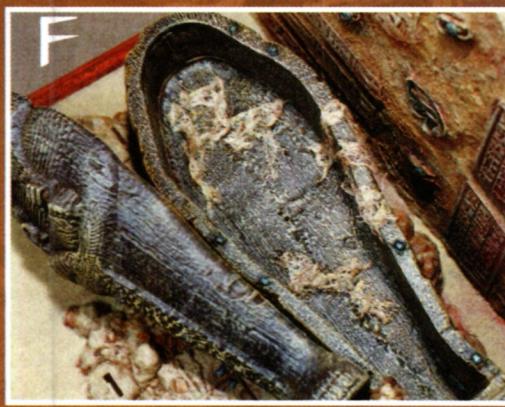
C



D



G



**I**n 1999 Universal Studios came out with a movie called "The Mummy". This was not a remake of the original Boris Karloff movie, but it was an exciting and enjoyable film in its own right. Well, Polar Lights took Im-Ho-Tep, the mummy and turned him into a detailed, styrene kit. According to Dave Metzner, Brand Manager for Polar Lights, the sculpture was done by Jim Groman. "We started the project when Universal Studios told us about the movie, and the pose was determined after we read the script." Dave also said they had to do a lot of the details long before the movie was done, so there are some differences between the kit, the presentation of the coffin and the "awakening" scene in the movie. Plans were to release the kit at the time the movie was released but production problems caused the kit to be several months late. The kit has 42 pieces and easy to follow directions. Be sure to read the directions completely before beginning the build up.

I will just briefly cover the building and focus more on the painting and adding pizzazz to this kit. I apologize, but I got carried away with adding to this kit and making the base. Let's get started.

This kit as with a lot of styrene kits, have the pieces numbered on the sprues, that's the plastic framework holding all the pieces parts. I'm sure most of you knew that's what the framework is called, but alas, I had to ask the Glue King (my husband Mike). After breaking the parts off the sprues, an X-acto™ knife was used to scrape off the nibs of the parts. Follow the directions for gluing the pieces together. For filling the seams, use putty that does not require acetone to smooth it out. Acetone will eat the plastic. I used Magic Sculp™ which smoothes with water. If you have never used Magic Sculp, I suggest you try it. It is really great stuff!

Okay, you have the pieces glued together, seams are filled, pieces have been washed and they are primed. Now for the fun part. Let's start with the base. I used a store-bought wooden plaque - sanded and then coated on both sides with sanding sealer. This keeps the wood from warping. Next it received a coat of spray-on primer and then a brushed on base coat of terra cotta. I wanted an aged cracked look, so around the edges of the plaque, I brushed on a light coat of Deco Art's Weathered Wood. After it dried for 30 minutes, the "crackle" effect began to show up. Next I applied Deco Art's Walnut Gel Stain to really bring out the cracks. When this was all dry, I sealed it with a coat of Testors' Dull-Cote (Photo A).

To make the back wall, I took a piece of 1/2" scrap plywood and scalloped the edges with our scroll saw. Both sides got a coat of sanding sealer and then primer. This was allowed to dry thoroughly.

Sorry guys, but the crafter in me came out to add a unique touch to the back wall. For the hieroglyphic panels, I took some Super Sculpey and rolled it into a sheet. I used my pasta machine dedicated to just clay but you can use a drinking glass or bottle as a rolling pin. Roll the Sculpey to a thickness of about 1/4" give or take a bit. Now for the craft technique. I took a couple of my rubber stamps with Egyptian designs and brushed some baby powder onto the stamps. I then pressed the stamps into the Sculpey. I used an x-acto knife to trim away excess clay from around the design. The designs were then put into the oven on a foil-covered cookie sheet and baked at 265 degrees for 15 minutes. The pieces were allowed to cool inside the oven.

Back to the wall. I used Celluclay™ to give the wall a rough stone-like texture. Celluclay is a papier-mâché type of material that air dries, is lightweight, paintable and carvable. Mix the Celluclay with a small amount of water. I use my hands to mix it. Add water as needed. You don't want it runny but you do want it mushy so that it will spread easily. A variety of tools can be used to spread the Celluclay onto the wall. Our favorite is a plastic art spatula. Wet the spatula in water and smooth the Celluclay across the wall. Once I had the Celluclay applied to the backside of the wall and smoothed out, I let it dry overnight. The next night I did the same routine to the front side. To give the front side selective texture, I rolled a ball of aluminum foil across the wall. Next the Sculpey pieces were pressed into the wet Celluclay which was squashed and worked around the edges of the pieces. The wall was then left to dry overnight (Photo B).

Once the Celluclay was completely dry, the entire wall and Sculpey pieces were basecoated with Americana's Khaki Tan. To bring out the texture of the wall, I used a wash of Liquitex Burnt Sienna and Burnt Umber with a couple drops of Ceramcoat's Color Float added to the water. The Color Float helps the wash to flow more easily. A paper towel mopped up the excess wash. When dry, the entire wall got a dry brushing of Khaki Tan and Ceramcoat's Old Parchment. A selective wash of Liquitex Raw Sienna was applied especially on the Sculpey panels. Next Doc O'Brien's Weathering Powders - Rusty Red, Mildew Green and Faded Blue were lightly brushed onto the Sculpey panels. A wash mixture of Raw Sienna, Burnt Sienna and a couple drops of Burnt Umber was used to tone down the weathering powders. Old Parchment was lightly drybrushed over the entire wall. A very light touch of Rub 'n Buf Antique Gold was applied to the scarabs and the Eye of Ra. The wall is done, now on to the base itself (Photo C).

Americana's Khaki Tan was used to base coat the temple base. Next came a wash of Burnt Umber. When the wash was dry, I drybrushed Khaki Tan and the Old Parchment over the entire base. Burnt Sienna was used to paint a few random rocks to give some variety. To bring out the cracks and some other details, a wash of Burnt Umber with a few drops of black was



H



I



J



K

selectively applied. When this was completely dry, it was sealed with DullCote™.

The scarabs were first painted black and then drybrushed with Folk Art's Blue Ribbon. In order to add a little sheen to them, I lightly brushed on some Pearl Ex Mica Pigment Powder Duo Blue-Green mixed in a couple drops of Delta's Brush-On Acrylic Matte Varnish. Pearl Ex is an exciting medium. It can be mixed with any acrylic paint to make an interference color or it can be brushed onto a surface by itself. You can find it in craft stores or art supply stores in a variety of colors. End of commercial - it is neat stuff though, try it for any metallic, wet-look or holographic effect.

Using pins and 5-minute epoxy, the temple base was attached to the wood base. Scenic sand was glued to the wood base with water thinned Elmer's glue. I also added some sand to areas of the temple base for a bit of texture (*Photo D*).

The sarcophagus received a base coat of Burnt Umber - actually a couple of coats to get every area covered. Ceramcoat's Mudstone and then Khaki Tan were drybrushed over the entire piece. The wrappings were painted with a mixture of Khaki Tan and Old Parchment. This same mixture was used to drybrush the highest spots on the sarcophagus. The scarabs received the same paint technique as the ones on the temple base. A coat of Dull-Cote sealed the sarcophagus. A final wash of Raw Sienna with a couple drops of charcoal blended all the colors. When the wash was dry, I gave it a final sealing with a coat of a matte sealer to give it a warm wood look (*Photo E*).

To add texture and realism to the wrappings on the sarcophagus, I took a piece of cheesecloth and soaked it in coffee to give it a dirty, old color. When this was dry, I cut small pieces, stretched them, worked them and then glued them onto the sarcophagus where the wrapping pieces were carved. To make them darker and blend in more, a thin wash of Burnt Umber was applied to the cheesecloth bandages (*Photo F*). Be sure to dab on the wash, don't paint it. The sarcophagus is now ready to glue to the base with 5-minute epoxy. Now on to the main attraction (*Photo G*).

After being glued, washed and primed the mummy was base coated in Mudstone. Be prepared to paint two coats to get into all the cracks and crevices. Next came a series of washes. First - Burnt Umber with a few drops of Burnt Sienna. He was sealed with a coat of DullCote. Second - Red Oxide, Burnt Sienna, Burnt Umber and black mixture was worked into the fleshy areas. Third - A lighter version of the Second wash was worked into these fleshy areas (*Photo H*). The exposed bones were

painted with a mixture of Old Parchment and Mudstone followed by a wash of the Burnt Sienna mixture. Old Parchment was used to paint the bandages. A wash of Burnt Umber was then applied. The bandages seemed a bit too bright so I gave them a wash of Dark Burnt Umber. A coat of Dull-Cote sealed the washes (*Photo I*).

For the amulet, I used Folk Art's Inca Gold Metallic to paint the chain. Folk Art's Metallic Blue Sapphire, Garnet Red and Emerald Green were used to paint the scarab. A final wash of Dark Burnt Umber and black was applied to deepen the shadows and the recessed areas of the body and the amulet. Drizzle gray and sandstone were lightly drybrushed over the high spots. Randomly selected areas received a light brushing of Doc O'Brien's Weathering Powders - Mildew Green, Grungy Gray and Dirty Brown. These powders can be ordered from Micro Mark, 1-800-225-1066. (If you're like us and in the middle of modeling no-man's land, you have to order bunches of models and even some supplies.) A final sealing of Dull-Cote was sprayed on the mummy. Ceramcoat's Gloss Brush-On Varnish was applied to the mouth area, eye sockets, open head wound, and the organ areas inside the rib cage (*Photos J & K*). If you want him to have a wet gooey look all over, you can apply this gloss varnish to all the skin areas. This bad boy was then pinned and glued in place using 5-minute epoxy.

The final touches included painting the jar and nameplate in Old Parchment followed by a wash of Raw Sienna and charcoal. Copper foiling was applied to the raised areas of the plaque. Next came a wash of Dark Burnt Umber. The scarab on the jar was painted in the same manner as his scarab brothers on the sarcophagus. Raw Sienna was drybrushed over the entire vase and then sealed with Dull-Cote. These two pieces were glued in place with 5-minute epoxy. And now Im-Ho-Tep is alive and ready for display (*see first page*).

Note: The extra canopic jars found on the base were made with Super Sculpey by yours truly. Details and instructions on how to make accessories and molds with Sculpey will be in an upcoming article by the Glue Queen (*Photo L*).

Very special thanks go to Lisa Greco at Polar Lights/Playing Mantis for allowing me to bring The Mummy to life. Thanks also to Dave Metzner for his background info. Keep your eyes open for this and other Polar Lights' kits coming to a hobby store near you. Any questions or comments can be sent to the Glue Queen or her Glue King at [pakrats@earthlink.net](mailto:pakrats@earthlink.net). Happy Modeling!!



# It's All Plastic To Me



in ever-lighter shades of lavender. The plunger included with the kit consists of a wooden handle and a resin cup. I cut the handle in two parts, removed a small section and glued one part on top of his hand and the other part below so it looks like he's clutching it. The round base for Wormy is in the shape of a manhole cover with a huge X incorporated into its design and sets him off perfectly. If you're a fan of the X-Files or super deforms or both, you'll enjoy this beautifully produced kit.

Cryptic's Maxferatu is equal in excellence to Worm Boy. The sculpture by Dave Coughtry is a wonderful parody of Max Shrek, the star of F.W. Murnau's Nosferatu. Details are abundant throughout the kit from his little pointy teeth to the toggle buttons on his long coat to the incredible look of Max's hands. The resin used in casting this kit is a bit different than I have encountered before. It's lighter and almost foam-like on the inside. This doesn't present a problem in assembling the kit, except in those areas where you might cut a bit too deeply and uncover the bubbles beneath the surface necessitating additional putty work. Several air bubbles needed tending to in this casting, mainly because it was more complex than Worm Boy was. Max's ear lobes and the corners of his frock coat were easily rebuilt with Magic Sculp. The painting of this kit was different than Wormy as well.

I decided to attempt a new technique for Max's skintones. Not being a big airbrusher, I decided to try stippling Max's flesh. Using three different skin shades, ranging from medium to near white and a short bristled brush intended for stenciling, I applied the colors one at a time over a white base coat. Stippling is a lot like a combination of drybrushing and dabbing. You load your brush, remove most of the paint on a handy piece of paper then dab the brush on the surface you are painting repeatedly until the paint is gone. Unlike regular brush painting, the brush is not dragged across the surface. Instead it is pressed down directly against the surface and removed in a motion like a sewing machine needle, up and down. Colors are applied one after another while they are still wet; this allows them to blend a bit. Dark colors are applied in the recessed areas, working up to the more raised areas with the lighter colors. This approach gives the skin a more mottled, natural look, rather than a single color accented by highlights and shadows. Details and shading were added later with oils.

Like Worm Boy, Maxferatu is an excellent kit that is wonderfully produced. Fans of super deforms and of this character will find this a terrific addition to their collections. Contact Cryptic Creations at P.O. Box 81213, 6025 Sussex Ave., Burnaby B.C., Canada V5H 4K2. Or you can e-mail them at [crypticcreations@hotmail.com](mailto:crypticcreations@hotmail.com).

## MONSTERS AND MAYHEM THE THING

Based on the title creature from one of the greatest science fiction films of the 50s, this is an artistic interpretation rather than



**with Jim Bertges**

All right, strap yourselves in and hold on to something. I've got seven kits to look at here and I'm not afraid to go fast or make a wild move every now and then. We've got quite a variety of kits from busts to super deforms to small-scale figures. It's all nice stuff and fun to build and paint. So let's take a closer look, shall we?

### CRYPTIC CREATIONS' MAXFERATU & WORM BOY

Of all the kits I built up for this column these two guys are the largest, each standing 8.5 inches tall. Both kits come in three white resin parts and include a round resin base to set the figure off. Worm Boy also has four little, pointy teeth and comes with a two-part plunger which he holds defiantly aloft as though to say, "Don't mess with my sewer!"

Li'l Wormy is a super deformed version of the really ugly, sewer dwelling "Fluke Man" character from the X-Files. This beautiful little sculpture captures all the slimy ugliness of the original character and adds a dash of fun. The parts are very well cast and free of air bubbles. Fit is also excellent with only a small amount of putty work necessary where the arms attach. There is an exceptional amount of detail on Wormy's surface, making him a drybrusher's delight. Mine was base coated in white and given washes of "Pepto Bismol" pink and purple. Drybrushing followed

a totally accurate representation. In the film, *The Thing*, viewers never got a really good look at the creature. He was always in shadow or on fire or hiding behind a door. However, when we saw the stills of the actor in the *Thing* make-up years later it looked like James Arness with a square head and funny hands. Monsters and Mayhem is offering a much more alien looking version of the "vegetable man from space" than we've seen before. The pose and elaborate diorama base accurately reflect the scene at the end of the film just before the creature is electrocuted and reduced to a puddle of alien goo. The figure itself comes in six parts; head, body, arms, and hands (one with a board attached). It's beautifully cast with no bubbles or flash and assembles very easily with little putty work. The diorama base is great fun as well and comes as a ceiling, floor, wall and support beam. Also included in the kit is a sheet of brown card stock with three cardboard boxes to cut out and assemble.

The finished kit stands about seven inches high at the top of the diorama and fits in perfectly with the rest of Monsters and Mayhem's Bug Eyed Movie Monsters series. If you've been following these kits, you'll want to have this one to complete your collection. This is said to be the final entry in this line of kits. You can contact **Monsters and Mayhem** at **P.O. Box 10861, Costa Mesa, CA 92627-0206** **Tel/Fax: (714) 751-8620** e-mail: [info@monsternmodels.com](mailto:info@monsternmodels.com) or visit them at:

<http://members.tripod.com/~monsternmodels/index.html>.

#### MOONRISE

This stunning werewolf bust comes from England and was sculpted by the talented hands of Neal Harvey. Looking at this vicious, snarling creature in a letterman's jacket, you can't help thinking, "This is what 'I Was A Teenage Werewolf' should have looked like."

The bust is small, standing about five inches tall on its base, but the level of detail in the sculpture is fantastic. It would really be interesting to see a full figure kit of this character. There was absolutely no work necessary to prepare this bust for painting, no bubbles, no seams. This piece was a joy to paint and went very quickly. Your interpretation of the colors is wide open; brown wolf, gray wolf, black wolf, you pick. It's also fun to select the colors for the letterman jacket, I chose my son's school colors. The only drawback is that now, he wants the finished piece.



Just a note of interest; that little pedestal the bust sits on is called a "plinth". I've seen that term bandied about a lot and I wondered just what the heck it meant. So, out came the dictionary and I found that a plinth is the base section of a decorative column. Now you know what it means, too. That is, assuming you didn't already know. My sources say this kit is available from **Dirty Dog** at **110 Fairlop Rd., London E11 1BW, United Kingdom**.

#### Fatman Productions Creature Bust

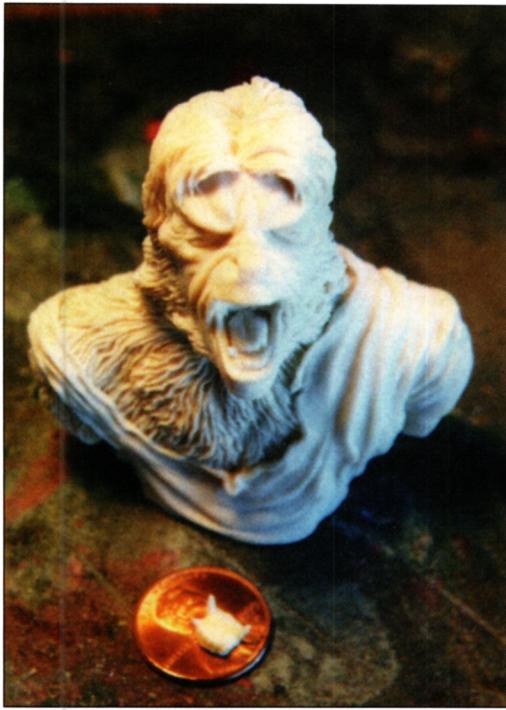
Ah, the Gillman, my vote for one of the best monster designs ever. He's sleek and scary and yet, the design seems so...well, practical, like it could really exist. He's a favorite among many modelers and this particular example of amphibian beauty comes from Fatman Productions in 1/5 scale. This bust is one of a set of six classic monster busts from Fatman. Of all six, this is by far the best likeness. The others, which include the Frankenstein Monster, the Bride of Frankenstein, the Wolf Man, the Mole Man and a Vampire that looks a lot like a Transylvanian Count. The likenesses on these busts are not exactly like their movie counterparts, but they're still very nice. The sculptor is listed only as Otto and he's done a fine job putting a great amount of detail into the Creature. It is also very well cast with practically no seam line and no bubbles or other flaws to deal with. Of course, the best part about this set of busts is the price, I found the Creature at a local hobby store for \$9.99. It stands about four inches tall and, once painted, makes an excellent addition to any monster collection. The busts are available directly from Fatman for \$10 each or the whole set of six for \$45. You can contact **Fatman Productions** at, **3236 Kennedy-Ford Rd., Bethel, Ohio 45106**, or call them at **513-734-1317**, or even visit their web site at:

<http://www.fatmanprod.com/>

#### JIVER PRODUCTIONS FULL MOON RISING AND ZENOMORF

Finally, I've got two exquisitely detailed kits from Belgium to look at. Both of these little beauties were sculpted by Jimmy Verbeeck and the level of detail packed into each one will make any modeler stand up and take notice.

First is *Full Moon Rising*, a werewolf bust in 1/8 scale. This is an excellent representation of the mid-transformation point of David Naughton from *An American*



**Werewolf In London.** This is the spot where his face is beginning to stretch out and take on its wolf-like appearance. The bust comes in two parts, the second part being the werewolf's upper teeth and inner mouth. That little piece requires the only work in the kit, you have to sand down a relatively thick pour spot to make the teeth fit comfortably into the open mouth. Care has to be taken because the part is so small and it could be easily oversanded or lost. I got mine down to size by gently sanding it on a piece of fine grit sandpaper taped to a sheet of glass.

As you might imagine, assembly is simple and painting is fun and easy. This kit is another drybrusher's dream with lots of fur texture to bring out. In fact the drybrushing worked well for the skin areas of this kit as well. Working up from a dark brown base coat, various lighter shades of brown are drybrushed over all areas until everything just looked right. Small details like the slits of his eyes and the nostrils as well as the inner mouth and teeth were added with a fine detail brush. If you're a werewolf fan, you can't go wrong with this bust.

Jiver's other kit, Zenomorf, is equally as detailed and builds up into an excellent "Alien" type creature, but the assembly isn't quite as simple. This 1/15 scale kit comes in seventeen tiny resin parts, which includes a base and egg. The parts come packed in plastic bags and are clearly marked for the right and left sides. Almost every part must be separated from its sprue and there is some flash to deal with, but there are no seam lines or bubbles visible, so it's a trade off. Once all the parts are cut free and ready to assemble, a decision must be made. I decided to pin the arms, hands and legs just for stability's sake. Drilling in the tiny diameter of the wrists and arms was not difficult, but it did take patience and care. I assembled the arms first and the legs second, but if I had it to do over again, I would reverse the procedure. In order to get this guy to stand properly, the legs must be carefully fitted at the hips. Once I had pins



in place I test fitted the legs and moved the body around until I found the proper position. I was able to hold the whole thing in position while I applied a couple of drops of glue an accelerator to freeze the pose. Minor putty work is required where the two part arms and legs go together and at the waist where the hips attach to the torso.

With assembly out of the way, painting was a snap. The creature was done in browns with black washes, followed by light drybrushing with lighter browns. A good coat of Future gave him a shiny/slimy look. On the base and egg I tried something a little different. I wanted the egg and the icky alien goo to look like they had an inner glow, so I reversed the typical painting procedure. The egg and goo started out as a light green color and then were dry-

brushed with successively darker shades of brown and finally black. This made the recessed areas lighter, as though they were thin and lit from within. Well, that was the idea anyway. Even though the final result doesn't have a "glowing" look, it is unusual and a glossy topcoat of Future acrylic gave it a nice final touch.

Both of these excellent kits are very affordable with Zenomorf selling for \$40 and Full Moon Rising at \$30. They are available from Jiver Productions, Jimmy Verbeeck, Kerkstraat 10A/4, 2222 Itegem, Belgium. Telephone & Fax 1520 826, or e-mail at [jiver@pandora.be](mailto:jiver@pandora.be).

There you have it, seven different kits built, painted and reviewed for your pleasure and edification. They are all worthy of your attention and I promise that if any of these kits tickle your fancy, you'll have a good time building them. Now I've got to get back to the workbench where I've got another pile of resin and plastic to dive into for next time.



# El Kabong & Ba Ba Louie



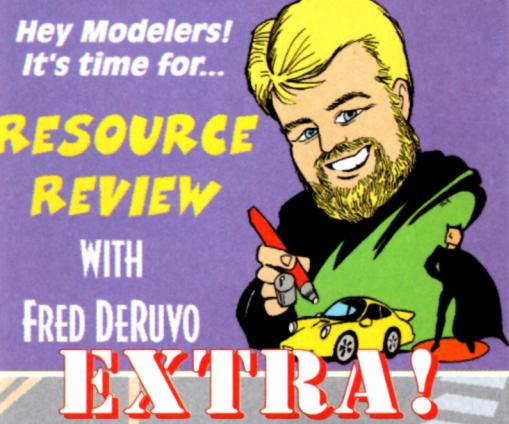
**A**h, the fun of model building. When we attended the October '99 Chiller Theatre show, we came across this gem at Atomic Model Co.'s table, titled "El Kabong & Ba Ba Louie."

The characters, of course, are based upon the cartoon and it's interesting to note that this was one of the final pieces that Rick Wyatt had sculpted, prior to his untimely death from cancer. His talent and his gentle nature is certainly missed. At the same time, it's nice to know that Rick's talent lives on in this and other kits that he was working on with other sculptors finishing them.

I had a good deal of fun building and painting this kit. You can see some of the parts in the photo on the upper right. Sculpting was good, with the exception of some pits and seams on the figures. Those were taken care of with some CA glue and a "U" shaped Flex sanding file.

Building and painting this kit takes me back to the days when I was a kid watching cartoons. It's nice to see kits of lighter fare being produced today. Sculptor Rick Wyatt was certainly one of the best at sculpting cartoon characters. He had done many for numerous "garage kit" companies and all of us who enjoy these types of kits are forever grateful.

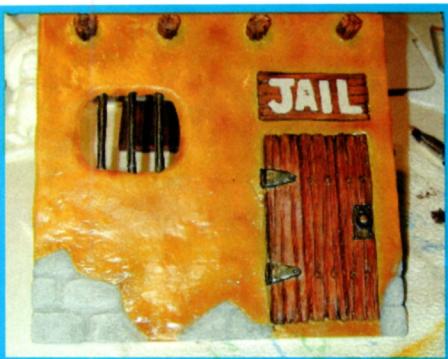
I won't spend a great deal of time explaining how I performed each part of the build-up and painting, but I would like to go over some of the highlights for you, like rendering



***The U shaped Flex File made eliminating the seams very easy. This particular file, as you can see, can go just about anywhere. You may wish to check with your local hobby shop and pick one of these up.***

the wall and the walkway.

The characters themselves are fairly straightforward. I chose to not put in any shadows by using washes, etc., in order to create "clean looking" figures in keeping more with



**The backdrop wall was done in three stages: The door and outlining by brushing the wall around the door to provide a buffer zone for airbrushing; airbrushing the wall; finished detailing.**



the one dimensional nature of the cartoon show and characters.

The backdrop/wall was done by doing the wooden door first, then outlining the wall area around the door and wooden posts and rocks with a brush using the color that I would be airbrushing. This provided me with a safety or buffer zone so that the overspray wouldn't necessarily effect the door and other areas because I wouldn't be coming that close to them. I chose Tamiya Dark Yellow for the base coat and then chose a darker shade to add the random shadow pattern. Everything else on the wall was hand painted with a brush. The metal parts were done with Tamiya Gun Metal.

The wooden areas were done by priming with white primer, then, after DullCoting (to protect the acrylic under-coat), I chose Bon Artiste Burnt Umber oil based stain. I simply smeared it on then wiped it off. It left the stain in the crevices. This was then given another coat of DullCote and then I went in with the Holbein Brown paint you see in the photo. This paint is airbrush ready so it is fairly thin for brush painting, however, it was perfect for this because the basic brown had already been laid down with the stain. The contrast between the Burnt Umber stain and the Holbein brown was just what I was looking for.

The guitar was a bit tougher, espe-

cially those strings! I was tempted to go out and buy a toy guitar and use it instead. What I did though, was take a fairly sharpened pencil and, almost like drybrushing, dragged the pencil lead lightly across the strings. I simply erased any mistakes.

Finally, the two sections of the base were glued to cardboard/card stock by simply cutting out the size and shape and then gluing both sections to the cardboard as you can see in the three photos on the right. I also "pinned" the boardwalk section to the back wall, which was difficult because the boardwalk is very thin, so get out your smallest drill bit and a pin or paper clip!

The kit is done! As I said at the beginning of this "Resource Extra," this is a fun kit to have on the shelf. Sculpting is good; molding is good; part fit is good. While it's not up there with a Volks or Janus piece, it's a very nice model to have and if you're into this type of kit, you may wish to get one of your own for a SRP of \$60.00 (who can argue with that amount?).

*The kit is available through:*



**Village Comics**  
**214 Sullivan Street**  
**New York, NY 10012**  
**Tel: 212.777.2770**  
**Fax: 212.475.9727**  
**[www.villagecomics.com](http://www.villagecomics.com)**  
**[infosales@villagecomics.com](mailto:infosales@villagecomics.com)**

**The base is glued to a piece of card stock/cardboard cut to size and shape. Works well for providing stability.**



**A**t the end of the millennium, Chicago still holds its place as the Best of the American miniature shows. It is also one of the most enjoyable. A trip to Chicago is not just a weekend model show, but a social occasion as well. The weekend usually begins with the annual open house party at modeling guru, Shep Paine's home.

Shep's home has to be seen to be appreciated. Shep is an avid collector and trader in military uniforms and paraphernalia. He specializes in Napoleonic militaria and his collection, displayed around his home, makes it seem more like a museum than a conventional household. After the party at Shep's, people disperse to the hotel, The Hyatt Regency Oakbrook, in Oakbrook, IL. Set-up for the exhibitors begins on Friday night and the tables fill up very quickly. Then, it's off to the "hospitality suite" for socializing, drinks and snacks.

The show starts in earnest on Saturday morning. Spaces are left open in the exhibition area for late arrivals. By the end of registration, the tables are virtually filled with model displays. For those not familiar with the American style miniature exhibition, the idea is to represent the

show as an exhibit with awards, rather than a competition. Modelers are encouraged to set up their models together in one place, in attractive displays. The categories are broad, to encourage this. These are the Open Division, for models, figures or dioramas which are scratchbuilt, or modified. All modeling criteria are considered in this category and here you will find the best of the best that the show has to offer. The Painters Division is for any type of model or figure, where the judging is based solely on painting ability. The Ordnance Division is for models of all types and descriptions. The General Division is open to the efforts of less experienced modelers. The Basic Division is open to juniors and beginner modelers and figure painters.

There are seminars by well known modelers given during the day. For example, I attended Doug Cohen's seminar on painting with Vallejo acrylics. There is also an auction of figures donated by generous modelers to help build funds for future shows. This is always popular with collectors.

A recent trend in the American shows is the attendance by several avid collec-

**Photos & Text  
by Mike Good**



*Top of Page (L to R): An Open Silver Medal was awarded to Bill Pritchard for his scratchbuilt "Grunch and Lancero; A Painters Gold Medal went to Mario Fuentes for his "Keltoi, 900 BC."*

*Above: British modeler, Martin Livingston won an Open Gold Medal for "Chevalier Noir, 1630"*

tors, who buy figures from top modelers at shows around the world, then bring them to the States and display them at our own shows. This has given our shows a decidedly international flavor in recent years. This is certainly a good thing for those

coming to look at models, because it is now possible to see outstanding work from modelers around the world. This year is no exception.

The Chicago Medal is one of the most prestigious awards in

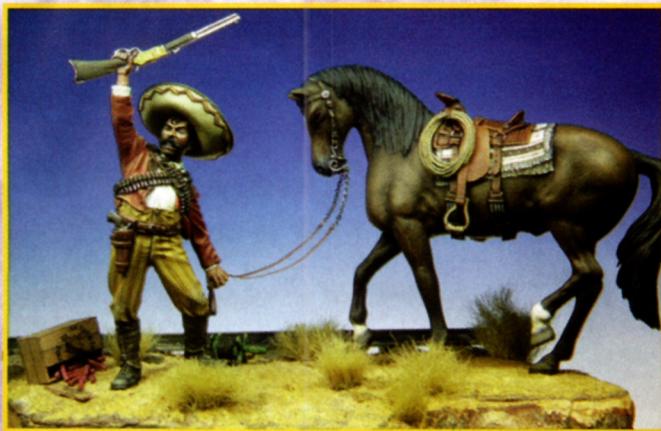


*"Mongol Archer"*  
won an Open Silver Medal for  
Fletcher Clement.



*"Kapitanleutnant Martin Dietrich"*  
a conversion by Mike Good.

the world of miniatures. It is a one time achievement award for continued excellence. This year's Chicago Medalist hailed from overseas and also won Best of Show. Mario Venturi is a very well known modeler in his home country of Italy. He is a very accomplished builder and painter of figures and we are proud to have him as a Chicago Medalist. Congratulations Mario!



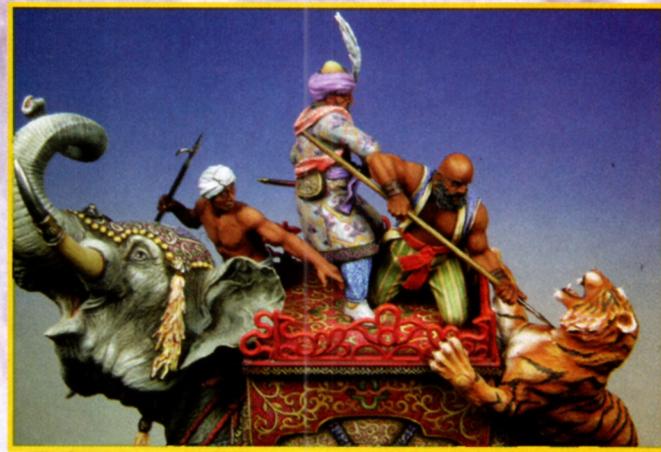
*"Congrande Della Scala"*  
won a painter's Gold Medal for Claude Moreau



*"Mongol Archer"*  
won an Open Silver Medal for  
Fletcher Clement.

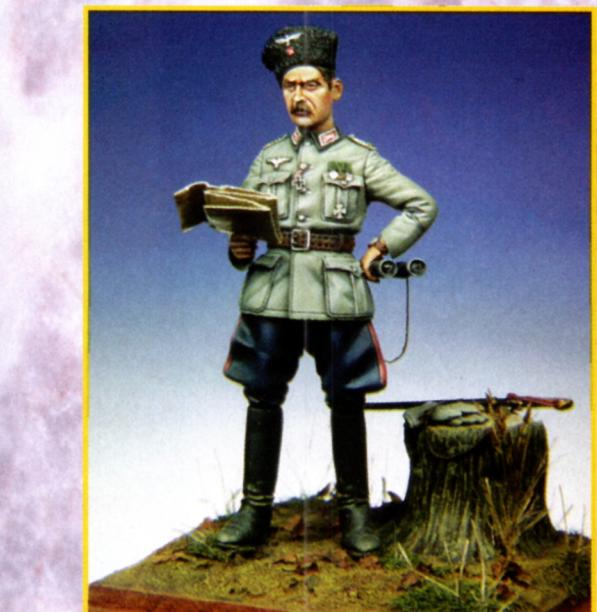


*"Garde Mobile"* a 54mm  
scratchbuilt figure  
by Bill Horan



Above: An exquisitely painted "Indian Elephant" by Russian modeler, Andre Arseniev

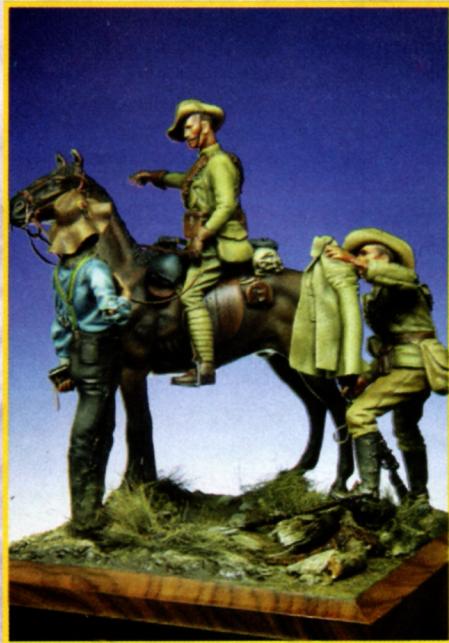
Below: "Oberleutnant Komonov" won an Open Gold Medal for German modeler, Stefan Mueller-Herdmertens.



Below: John Rosengrant's  
*"Alte Knocken."* An Open Gold  
Medal for his entire display.



An Open Silver Medal went to  
Paul Ashley for his scratchbuilt  
*"Master of the Sword."*



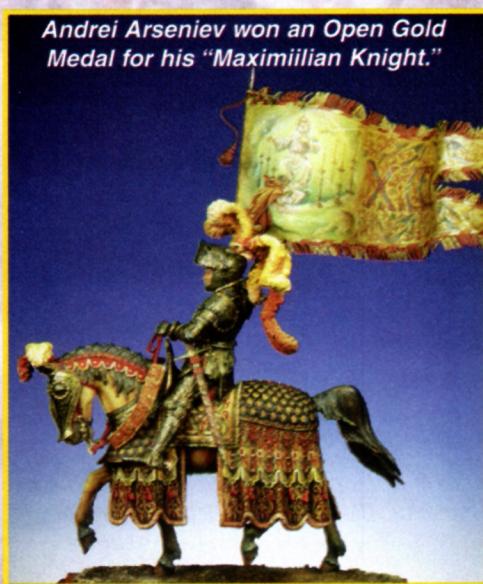
*Above: Jim Holt won an Open Gold Medal for his scratchbuilt vignette "Rule .303, 'Breaker' Marant."*



*"German Stormtrooper, 1917" by Doug Cohen*



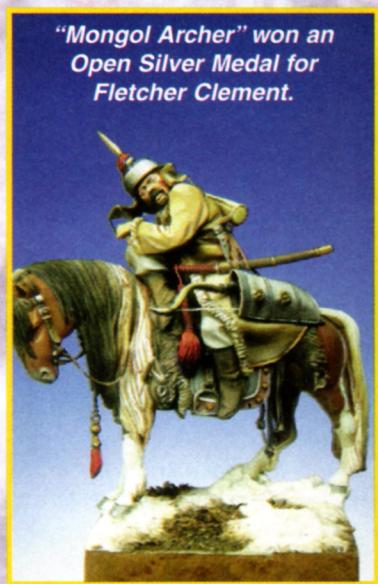
*Francisco Fernandes won a Painter's Gold Medal for his "Napoleon."*



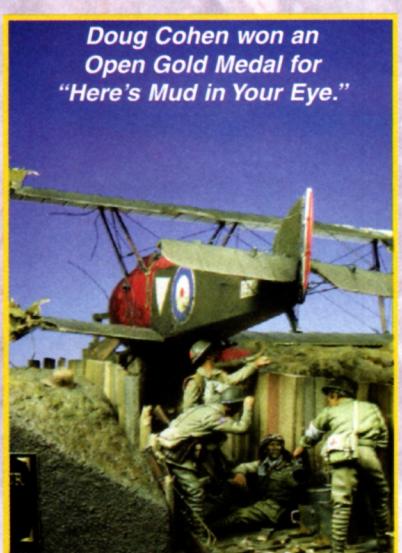
*Doug Cohen won an Open Gold Medal for "Here's Mud in Your Eye."*



*A Warriors' bust by Rick Girardin, who won a Painter's Gold Medal for his entire display.*



*"Mongol Archer" won an Open Silver Medal for Fletcher Clement.*



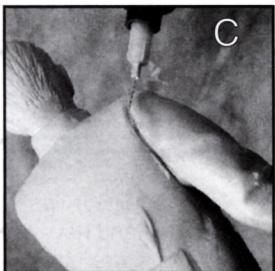
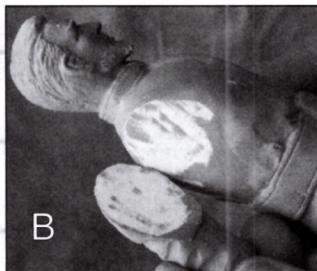
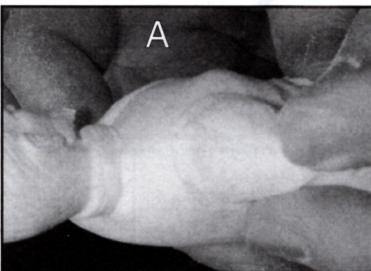
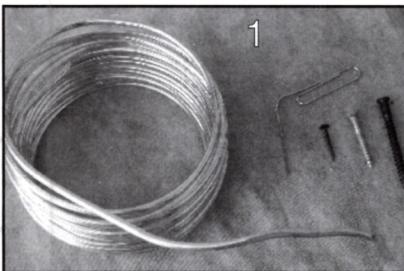
*For more pictures and another article on this show, please contact:  
R & K Productions  
31316 Via Colinas, Unit 105  
Westlake Village CA 91362  
Tel: 818.991.9044  
Fax: 818.991.9585  
E-mail: rkprod@earthlink.net  
Ask about Issue #22 of their Historical Miniature bimonthly magazine.*

*For more on the Chicago Show:  
<http://mmsichicago.com>*

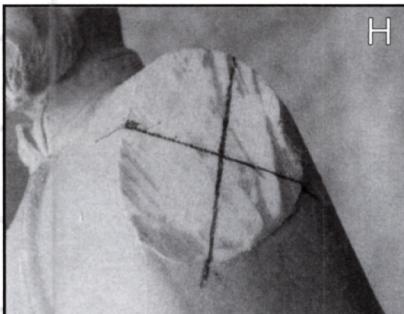
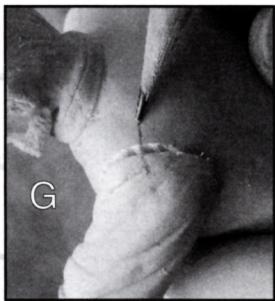
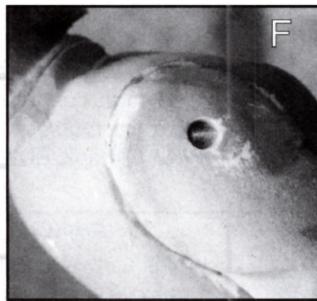
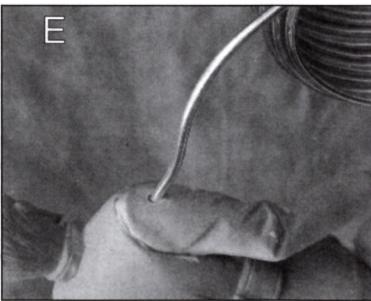
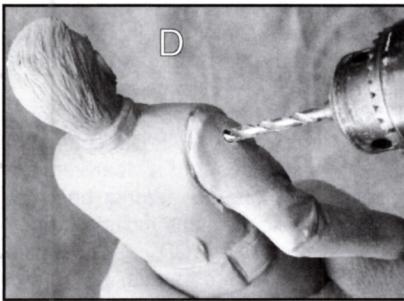


# PHOTOCOPY IT!

Here's another installment of "Photocopy It!" which allows you to make a photo copy of this page for your personal use. Keep it near your workbench or work area for reference.



## ~ Pinning Resin Parts (using Lunar Models' The Keeper kit) ~



Joining two pieces in a resin kit can be difficult because obviously, as a modeler, you want the pieces to line up carefully so that less work is involved later in eliminating the seam. No matter how well you can paint a kit, if your "build-up" work isn't as good, it will certainly detract from the eventual paint job.

In this issue's "Photocopy It!," we're going to take you through the process briefly. There are many ways to fill a seam adequately and we outline two of them this issue. The first photo (**photo 1**) highlights a few of the items that you may care to use when joining two pieces. I've used everything from screws or nails (minus the heads) to paper clips to armature wire or hangar wire. The choice is yours. Whatever works best for you is all that matters.

**Photos A - F** take you through the first process of joining two pieces by drilling through the arm into the torso. What we did was to use just a bit of CA glue to adhere the arm to the torso, so that when we drilled, things wouldn't move around (**photo C**). Once the hole

is drilled, push in the armature wire, and snip off a bit just a bit shorter than the actual length needed. Use CA glue and kicker to set the wire in place and the only thing you'll need to do now is fill the hole with putty.

The second method followed in **Photos G - J** is the "X" method. Simply hold the two parts together, make four lines across both parts. Then, as shown in **Photos H & I**, use a straight edge to draw the lines. Drill in the exact center of each "crisscross" and you should have a hole that lines up perfectly.

It wouldn't hurt to drill a slightly larger hole in this last method than the "pinning" material that you're using just to allow a bit of room.

As I said at the beginning, there are many methods of pinning which will allow you to achieve the results that you wish to obtain.

Next time we get together, we'll go over the next logical step, which is eradicating seams. See you then!

MR

# Strange New THINGS

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource, Attn: Strange, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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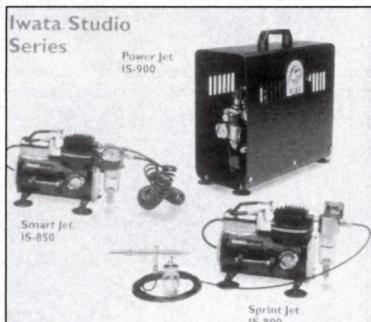
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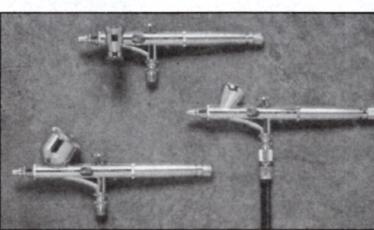
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## From Iwata-Medea...

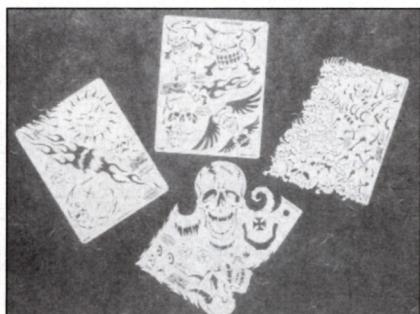
brings us Iwata Studio series compressors from Iwata-Medea, Inc. These compressors feature "Sprint Jet Power" and "Smart Technology." Powerful, compact and amazingly affordable, these new compressors represent today's technology at yesterday's prices. A few of the high-end features include zero maintenance, oil-less piston driven systems, powerful motors, mounted air pressure gauges and moisture-filters, rugged air on-demand reliability and smooth, quiet operation.

Also new is the availability of three Iwata Custom Micron series professional airbrushes. These are for the elite professional who demands precise and accurate control of very detailed spraying. These are the "best of the best" hand-tested and adjusted by the world's leading airbrush technicians. Special machining processes along with meticulous hand-fitting of the parts create an airbrush with superb atomization and incredible control. Each airbrush features Iwata's "Custom Matched Head System," which has all of its parts precision matched and thoroughly tested.



Artool Products Co can't wait any longer to announce the release and availability of the new Son of Skull Masters Freehand Airbrush Templates by Craig Fraser. Fresh from the Chemtox prisoner testing facilities of Iwata-Medea, the boyz at Artool have punched out 4 more playtoys for your airbrushing pleasure: "Bonz," "Nite & Day," "Menagerie," and "Devil or Angel."

For a complete listing of the Iwata-Medea-Artool catalog on the 'Net, go to [www.ArtoolProducts.com](http://www.ArtoolProducts.com)

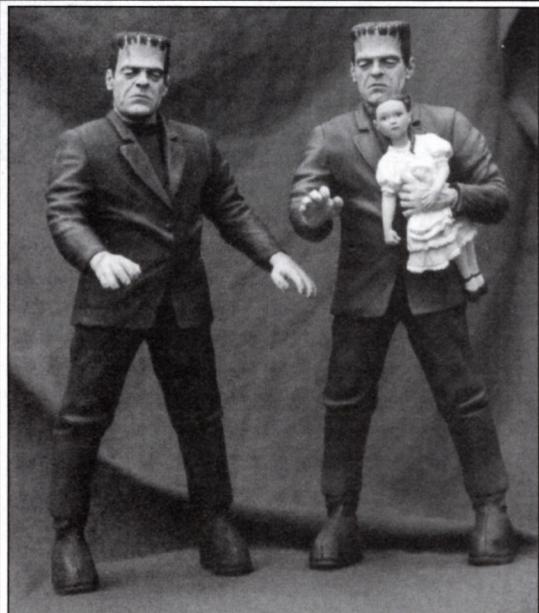


## Vitachrome Graphics...

Vita-Cal™ is a unique ink-jet receptive paper that's used to create water slide decals for models and other art or craft projects. Vita-Clear™ is the over spray that protects the printed image. The whole process is simple and fun. First, you print an image on the Vita-Cal paper with any color ink-jet printer, spray the image with Vita-Clear, briefly soak the paper in water to release the printed image and then apply the water slide decal to your substrate.

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Distributor opportunities are still available in some markets. Discover what Vitachrome products can do for your business. For more information, contact: **Vitachrome Graphics, 11517 Los Nietos Rd, Santa Fe Springs, CA 90670 Tel: 562.692.9200 Fax: 562.692.9055**



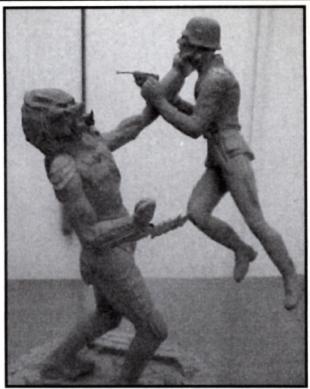
## Pagett Designs...

"Portrait of a Monster with Girl." Kit comes in 5 resin pieces with an extra "standard" left arm. Stands approx. 1 ft. tall in 1/6 scale. Also available pre-painted. For more information, contact: **Pagett Designs, 120 Touriane Ave, Port Chester, NY 10573 Tel: 562.692.9200 Fax: 562.692.9055**



### Mojo Resin...

Here are a few more from Mojo that you may just desire to add to your existing collection. You can contact them at: **Larry Burbridge, 3373 B Beacon #6, North Chicago, IL 60064 Tel/Fax: 847.473.1821.**



### Jean Louis Crinon...

Some re-releases include "Chicken Rider", Greedo, CEM5 and Bratt Beater & Henrietta (authorized by Artomic Creations): For more information on these, please contact: **Jean Louis Crinon, PO Box 34413, San Francisco, CA 94134 Tel: 415.467.4402**



### Kobiyashi...

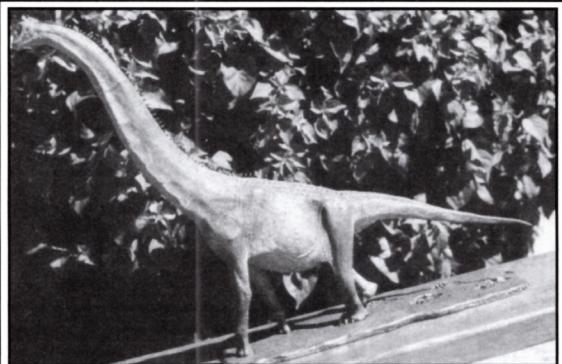
New kit from Kobiyashi Kits comes "Log Roll" sculpted by Joe Laudati. This kit comes in 12 resin pieces and when complete, stands 12" high and 14" wide. This new rear import sells for \$150.00 and can be ordered from: **X-O Facto at PO Box 341638, Los Angeles, CA 90034 Tel: 310.559.8562**

**Disturbed Earth...**  
presents its first release, "The Chupacabra" sculpted by Travis Aureli in 1/3 scale, 16 parts. Get yours from: **Disturbed Earth Productions, 1507 W 187 Place, Gardenia CA 90248 Tel: 310.715.2682**  
[www.disturbedearth.com](http://www.disturbedearth.com)



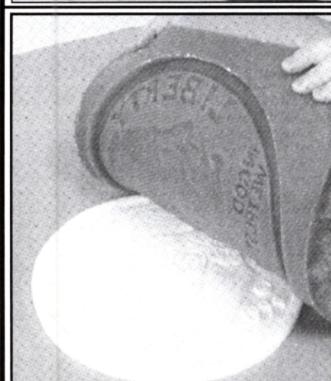
### Weird-Ohs...

Remember the Weird-Ohs from Testors? Based on a new cartoon, a number of the old models have been retooled and are now becoming available again. We first highlighted these back in our issue which covered RCHTA, but for those who missed it, here's another picture of Davey, the first to be released. You should be able to find these everywhere starting now!



### Dragon Attack!...

Some dino related kits from these folks include 1:20 Metriacanthosaurus #1 at 18 1/2" long; 1:35 Brachiosaurus at 17" tall, 28" long and 1:20 Metriacanthosaurus #2 at 18 1/2" long. Get yours from: **Dragon Attack! 320 W Johnston St, Colton, CA 92324 Tel: 909.824.5928**



### Smooth-On...

announces a new direction in urethane rubber mold technology with the introduction of its **Evergreen™** Series of mold rubber compounds. Evergreen Series are unique because they contain no free isocyanates, TDI, MDI, MOCA or Mercury. They were developed in response to customer requests for urethane mold rubbers that are both user friendly and environmentally friendly. Manufacturing for over 105 years, Smooth-On, Inc. offers a complete line of pourable, brushable and sprayable mold rubbers as well as casting resins, release agents and accessories. For more information, call **800.762.0744** or visit [www.smooth-on.com](http://www.smooth-on.com).



# SHOWTIME!

**Show Promoters:** Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! Information is placed on a "first come, first served" basis, as room permits. Contact information: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com. *Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource wants the information that is published within its pages to be as accurate as is possible and would appreciate the individual organization submitting such information being notified of any corrections to its copy, with a request that Modeler's Resource be informed of such changes. We would then be pleased to publish any copy correction or adjustments.*

## June - 2000:

### **• Summer Slam 4:**

presented by Spartanburg Scale Modelers, **June 9 & 10, 2000** at the T.W. Edwards Ree Center-Pacolet, SC. For info, contact Tim Kirkland at 864.587.9710 or e-mail: [dlots@spartanburg.net](mailto:dlots@spartanburg.net)

### **• WonderFest™:**

A Weekend of Wonder for Model & Toy Collectors! **June 10 & 11, 2000** at the Executive West Hotel (call 1-800-626-2708 and ask for the WonderFest room rate of \$70 per night - room block, number B 4977, to get this lower convention rate) in **Louisville, KY**. For more information, contact them at: WonderFest USA, Inc., PO Box 5757, Louisville, KY 40255-0757 or go to the Internet and browse all of the information by heading on over to <http://www.wonderfest.com>/

### **• Asian Fantasy Film Expo:**

Date: June 30 & July 1, 2000. Location: Holiday Inn & Conference Center, Saddle Brook, NJ. The ultimate Japanese giant monster & sci-fi event, featuring celebrity guests from Japan, model contest, film screenings, HUGE dealers room and lots more! For more information, call (201) 587-8112 or e-mail: [twozbar@bellatlantic.net](mailto:twozbar@bellatlantic.net) Visit the official AFFE website at <http://www.daikaiju.com/affe>

## July - 2000:

### **• The 5th Annual Verona Model Show & Contest:**

presented by Mad City Modelers. **July 15th & 16th, 2000**. Held at the Verona Middle School, Hwy M, **Verona, WI**. Contact: Jim Turek, 2639 County View Ct, Monroe, WI 53566 Tel: 608.329.7222 e-mail: [turkbecker@earthlink.com](mailto:turkbecker@earthlink.com) or Chris LeClair, 28 Sherman Terr #6, Madison, WI 53704 e-mail: [makingmovies2@hotmail.com](mailto:makingmovies2@hotmail.com)

### **• Mad Model Party:**

**July 8 - 9, 2000.** At the Pasadena Convention Center in Pasadena, **CA**. The show is sponsored by *Modeler's Resource®* including the Mad Model Party 2000 Model Competition: "Massive Model Madness." Contact Promoter, Mike Stannard for show information at PO Box 2037, San Bernardino, CA 92406 Tel: 909.880.8558 Fax: 909.880.8096 E-mail: [toyfific@primenet.com](mailto:toyfific@primenet.com) For guests, dealers, competition and general information, visit the Internet at: <[www.primenet.com/~toyfific.com](http://www.primenet.com/~toyfific.com)>

## October - 2000:

### **• Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ**. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at 201.457.1991 for updated show information and guest line-up. Check them out on-line at: <http://chillertheatre.com/>

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# At the Newsstand



## Maquettes Modèles Actualité...

Here's a mag from the folks across the pond in France. Apparently, they've been at this for a bit, since the number on the cover reads "67."

Of course, it's been a long while since I spoke any French (high school, to be exact), so much of this is lost to me, but I can pick out a few points now and again.

The photos are extremely crisp and even if you don't know French, many of the articles speak through the photos. For instance there are a number of articles that simply feature show coverage. There's another article on scratchbuilding/kit bashing a figure for the La Conquête de L'ouest article.

This magazine is largely military and vehicular in nature, however there are any number of figure and sci-fi articles included, so obviously the readers of this publication are into everything.

One article in particular that I enjoyed perusing is titled, "La Croisiere Juane." It looks like it's straight out of an Indiana Jones type of movie. An expedition is trying to drive their halftrack across a very narrow road/ledge high up in the mountains. Part of the roadway is completely gone and they are gingerly attempting to move the vehicle across. Very well done and creative. Another standout for this issue is the article on The Time Machine from Lunar Models.

If this mag sounds like something you'd like to take a gander at, you can contact them at: 67, rue du Pieu - 78130 Les Mureaux e-mail: [socly@aol.com](mailto:socly@aol.com)

## Prehistoric Times...

This issue roars onto the shelves with tons of paleonews for those of us into the prehistoric and dino stuff. This is publisher, Mike Fredericks' 40th issue and, as usual, he has filled it full of everything you need to satiate your dino thirst.

One of the things I really enjoy about this publication, besides the fact that it's very timely, publishing six times a year, is the Reader Art pages. This issue is no exception with full color artwork from folks like Richard Sardinha and Frank DeNota. Beyond this, there is an on-going article on "How to Sculpt Dinosaurs."

Of course, besides this, you'll capture the latest news on what's out or upcoming in the dinosaur kit world.

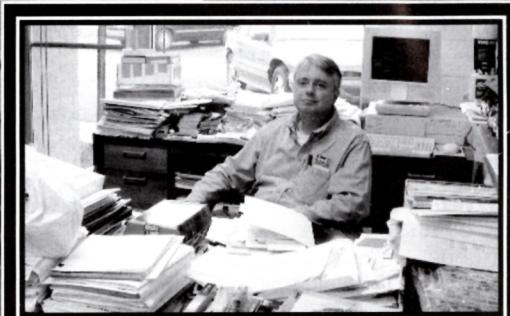
Mike will often include articles that concentrate on prehistoric toys or books - where they came from and where they've gone. This latest issue includes an excursion into a bit of history with the Nabisco company and their interest in dinosaurs as incorporated into some of their products over the years.

Each issue of PT includes numerous color pages and is very well laid out. If you're into the prehistoric as a hard core addict or just enjoy ruminating on this subject, this mag is definitely for you. Chances are, that you'll begin to see PT in your favorite hobby shop since they were recently picked up for distribution by Kalmbach Publishing Co. Contact: **Prehistoric Times**, 145 Bayline Cir, Folsom, CA 95630-8077 Tel: 916.985.7986 (8 - 5 PST) • Fax: 916.985.2481 E-mail: [pretimes@aol.com](mailto:pretimes@aol.com) [www.members.aol.com/pretimes](http://www.members.aol.com/pretimes)



• **More from Mike!** It may not be modeling, but Mike Fredericks has been tapped to furnish the interior illustrations for the **Dinoverse, the Teens Time Forgot** series. These books, published by Random House, retail for \$4.99/US and \$6.50 Canada and should be available in bookstores everywhere right now. In this particular book, the main character creates a science fair project that winds up yanking him and his friends back into time and into the bodies of prehistoric beasts! "Faced with the real law of the jungle...they must learn to survive a whole new way - - as dinosaurs." Recommended for ages 9 and up. [www.randomhouse.com/kids](http://www.randomhouse.com/kids)





*Ed Sexton with TONS of paperwork!*

## INSIDE REVELL-MONOGRAM



*Part of the Model Shop, from the desk of Joe Sojka.*

### **Patterns, negative masters and resin squeeze.**



In a land far away (Chicago) during a time when figure kits that are made from styrene were making great gains within the hobby (last year) and have gained even more momentum since then, we had the privilege of getting the personal tour through one of the oldest US modeling companies, Revell-Monogram.

Ed Sexton, Revell-Monogram's Product Development Manager, was kind enough to take us on this tour and late in the afternoon, after a full day at the RCHTA show, we headed to the hallowed styrene halls of Revell-Monogram for a looksee at just what takes place there.

Having been a "modelhead" for 35 years (that's a technical term referring to those who eat, sleep and drink models, kind of like a "gearhead" for those into cars), since I was eight years old and having never gone behind the scenes of a model company to see what takes place, well, let me tell you, I was excited.

### **Research:**

This is, by far, the most important area in producing any kit. Those of us who produce kits within the industry can attest to this. As many pictures, measurements and drawings as can be compiled are put together for the best possible result. Without this step, it would be all guess work.

### **Design:**

Once the research is completed, the next phase is to actually design the kit. It is determined how many pieces will ultimately make up the kit. The conception of how the parts will break down is determined. Each part has to be drawn in dimensions.

### **The Model Shop:**

The first area that Ed brought me to was the Model Shop. This, of course, is where the initial molds are created from which the actual models are eventually produced. Joe Sojka oversees the creation of the patterns that will, in turn, become plastic kits. Once drawings are made, artisans carve the "model" in its solid wooden form. From there, a resin negative cast is made of the image. The cast is then put together and a resin pour is made, or a "squeezing" which is a positive image. It is at this point, that the various parts that will make up the model can be created and affixed to this resin squeezing. This gives the model makers the idea of how the kit will go together, where adjustments need to be made and what the final product will eventually look like when completed.

### **The Tooling:**

Once everything is adjusted, revised and finalized which normally takes many months, work is begun on the tools or metal molds. This is one of the most expensive aspects of creating a model. Molds can run close to \$200,000 or more depending upon the intricacy of the mold (number of parts, etc.). This is where dependable craftspeople are needed. Since Revell-Monogram does not have an in-house mold-making team, this area is subcontracted out to companies that specialize in that process. This is a time-consuming process and requires the utmost in expertise. Once the molds are created, test-

**Near Right: plastic starts out in pellet form and is sent to the Injection-molding machines through the hopper, on the top of the machine.**

**Each Injection-molding machine (far right) is run by one operator and is capable of producing 110 - 120 kits per hour.**

ing can be done to ensure that the model will come out the way it is suppose to come out.

The set of molds are placed on an injection-molding machine and from there, all in the space of roughly one minute, plastic pellets (as seen in photo above) are heated and melted to liquid, literally injected into the mold, cooled and ejected from that same mold on what we've come to know as "sprue" or "part trees." When you and I open a model, this, of course is the part of the plastic that simply holds the other parts together and eventually, we, as consumers, toss out or (hopefully) recycle.

### **Injection Molding:**

Once the kits are actually created through the injection-molding process, they need to be quality checked and then packaged. Normally, a QC board is utilized to ensure that every piece needed is included in each model that comes off the assembly line process at Revell-Monogram, as seen in the photo. This board allows the QC person to see, at a glance, what parts make up the kit and should be included.

### **The Assembly Line:**

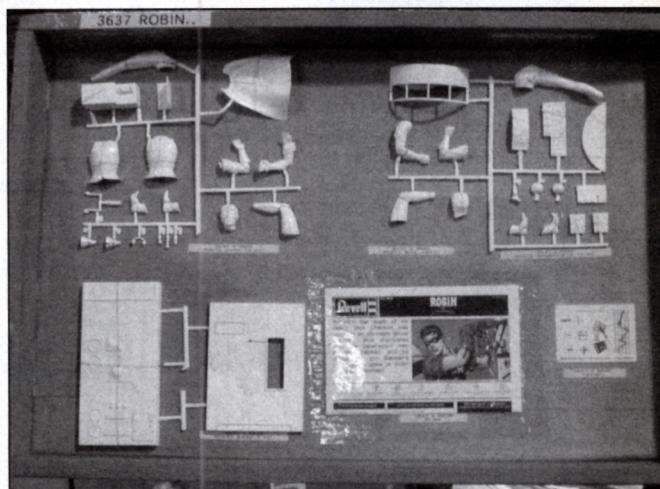
The models continue on their journey to receive shrink wrapping and eventual packaging for shipping. When we were at Revell-Monogram, we enjoyed seeing the Robin™ models on the line. They hadn't seen the light of day in many years and it was great to see that they were being produced again, along with Superman™ and Batman™. The last time these kits were produced was through MPC in the early eighties, if I'm not mistaken.

Many of the molds that can be seen in the last photo on this page are simply stored on long racks. These are the molds that are currently being utilized for production or will be. Molds that are long out of production are stored elsewhere. Don't let their size fool you. Even though they're small, they weigh literally, more than a ton in some cases!

### **End of Tour:**

Well, that was our afternoon at Revell-Monogram. It was enlightening and enjoyable as well as educational. The process that is used to create a model is complicated. I wonder how much we consider all the intricacies that goes into these creations? We open a box, see the parts and start to build. All the months of preparation and hard work remains unseen. I'd like to thank Ed Sexton for taking the time out from his busy schedule for this tour!

MR



**Above: The QC Board. This allows packers to quickly determine what parts are needed for each kit.**



**Left: The rows of stacked molds, either recently used or ready for use. Though small in physical size, these steel molds often weigh more than a vehicle.**

**Above: The finished product. When we visited, this was just prior to the shipment of Robin, Batman and Superman kits to stores.**

**The shipping area was stacked floor to ceiling with boxes of these models.**

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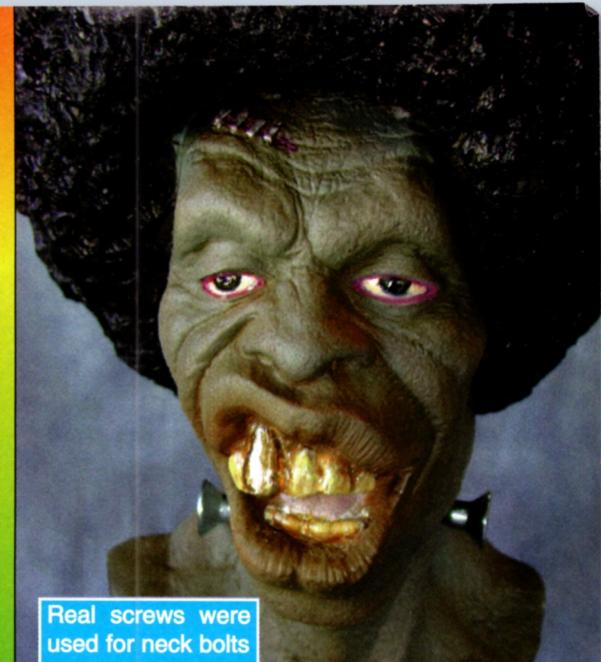


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Get Down; Get Funky with...

# Funkenstein



The process for painting the eyes, from blood red, to adding the "white" to the iris and pupil all the way to adding a touch of highlight and gloss (above). Real screws were used in place of the resin "lugs" included.

with Fred DeRuvo



When I first saw this kit which we highlighted a number of issues ago, I thought, "Hey, something brand new and creative finds its way into the modeling industry!" It wasn't another Predator (not that there's anything wrong with that!) or some other character that has been done and redone a million times (of course, the only exception to this rule is any kit that's Batman-related). I also thought, "This is certainly directed to a niche audience within a niche industry because of its focus."

#### IT'S A MYSTERY MAN...

It wasn't until I saw the movie "Mystery Men" that I began to fully appreciate the nature of this bust. This bust is *not* based on anything from this movie (and in fact, the model arrived on the scene long before the movie was released in theatres). It's just that when I saw the movie and the throw back references to the disco scene of the 70s which were filtered throughout the film (that really was the golden age of music, wasn't it, especially for a rocker like me who cut his "drumming teeth" on Rush, Journey, Pat Metheny, Robin Trower, etc. etc.), I couldn't help but think of this bust in a totally new way.

In the movie, the main villain, Casanova Frankenstein, has just been released from the insane asylum at the encouragement of the movie's crime fighting hero, Captain Amazing ("Amazink," as Frankenstein would say with his German accent). You see folks, Captain Amazing had become bored to tears because there were no good villains left to fight in Champion City, so he finds a way to make it possible to have Casanova Frankenstein released so that he could, once again, show how brave and bold he was in fighting crime (and also in keeping his sponsors happy!).

Anyway, part of Frankenstein's gang consists of Tony C and Tony P, one white guy and one black guy who were heavy into the disco scene of the 70s and, in fact, never outgrew it. When you see the way these guys dress, talk, walk and even hear the music that accompanies them into every scene, it's clear that they've got the real "disco beat." This bust, sporting the tall afro and the curled lip reminds me of the one character in the movie that Mr. Furious referred to as "Tiger Lily" (just prior to getting

his derriere kicked). Well, "Mystery Men," the movie, like this bust might not be for everyone, but I happen to like them both.

#### IN THE PAINT...

Well, let's leave the memories of yesteryear and move onto the painting, shall we? As you can imagine, after the eradication of the mold parting line, and priming, painting this was straightforward. I chose Freak Flex paints mainly because of the array of colors and the fact that they flow through your airbrush quite nicely without having to bother about thinning them down.

After the initial Wooden Stake brown was airbrushed on, the highlights were added using Old Wreck Rust. Since this bust is a unique, sort of "deformed" Frankenstein with a major twist, I chose to "mist" some Greenzilla and Frankenflesh over the entire face.

This is a good bust to practice painting your eyes on. They're big enough so that you can see what you're doing, but the downside is that because of the larger size of this bust, painting the eyes can be tricky because at this scale, things will look way off if you're not careful.

#### NBA HOUSE RULES...

When I had completed the entire bust to my satisfaction, I decided to add something else. You know how when you get drafted into the NBA, you have to have at least one very large tattoo placed on your arm, the back of your neck or your back or your stomach or both arms? The only people who are exempt are the true veterans like John Stockton, Karl Malone, Patrick Ewing and the rest. All newer players to the game have to turn their bodies into billboards - it's in the regs.

Anyway, thinking of this gave me an idea. I went into my "parts" box and pulled out a decal sheet left over from SF 3D Konrad kit and gave Mr. Funkenstein a skull and cross bones right on his right shoulder (not pictured).

Want your own Funkenstein? Contact: Glass Onion, 39 Springhurst Ave #1, Toronto Ontario M6K 1B4 Canada.



# THE CREATURE

Made and Remade, This Monster Continues To Be a Classic Kit...



with  
Jerry Buchanan



What is it about the Creature From The Black Lagoon? I usually don't give the classic horror kits a second glance, but the Creature gets my attention every time. I can't seem to get enough of this monster. I guess it is because he was so unique and 'cutting-edge' for his time.

I'm glad GEometric Design decided that the world just couldn't get enough Creature kits. For all those who missed out on the chance to get the Dark Horse kit; now's your chance to get a Creature that is comparable to theirs and in many ways, superior.

Let me touch on the high points. Price - excellent deal for this 1/7 scale kit. Material - or should I say materials? This kit is comprised of vinyl, resin, and white metal parts. The hands, feet, nameplate, branch, and small plant are resin. I assume this is to

retain the details of the smaller parts and to ensure the sharpness of the claws. The seaweed pieces are made of white metal that is easily bent into any shape you choose. This is a good customizing point -no two kits will be the same. And speaking of customization, this figure can be posed in a number of ways with little work.

Let's get to work. First, I filled the base with resin for weight. Plaster makes a good filler as well. I then glued the hands and feet to the figure. Due to some slight shrinkage in the vinyl, the pieces don't match up exactly. Fill in the spaces with putty (I use Magic Sculp) and use a dental tool or toothpick to sculpt in wrinkles and folds (Fig 1 and 2). To make scales, roll up tiny balls of putty, apply them to the kit and gently press down to flatten them.

Next, I glued the two body pieces together. Be careful here.



Slightly heat up both pieces with a hair dryer and test fit them first. When I test fit mine, the pieces joined perfectly. Of course, as soon as I got glue on them, they didn't join up so well (happens to me every time). I had to lay some putty around the seam to fill small gaps. Nothing major.

Time for the arms. I filled the left arm with resin because it will support most of the figure's weight. I also used a length of wire to secure it to the base (Fig 6). The arms are not keyed, so there is some amount of play to them. Because of this, you can decide on which pose you want your creature to have. I wanted mine to be facing upward with his right arm outstretched like he was about to make a dash for the surface. I also decided to let his right foot touch the table for extra support. One of the seaweed plants can curve under his left leg for even more support (Fig 7).

Before painting a kit, think of how the colors will work together and what techniques you will use. You will save a lot of time if you do. For all you hardcore fans, I took some 'artistic license' with the color scheme. While not totally accurate, it still produces good results. Let's begin. Basecoat him with a medium shade of olive drab green and seal it with Testors dulcoat. Mix up Liquitex Hooker's Green, Raw Sienna, and a touch of Titanium White for this base color (Fig 3). You want a medium shade because the next step is to apply a dark glaze. Do not be afraid to use the Raw Sienna. You do not want him to be too green.

Mix Burnt Umber, Black, Liquitex Gel Medium, and some water or thinner to create a thick, translucent glaze mixture. Have plenty of damp paper towels ready also. You have to be quick with the glaze, so work in sections starting with the arms. Smear the glaze on with a wide brush and get it into every nook and cranny. Take a damp paper towel and gently wipe the glaze away. Wipe in the direction of the Creature's scaly skin segments. The glaze stays in the recesses and quickly gives the scales a sense of depth. Figure 4 shows the arm after the glaze has been applied. When you have done the entire figure, allow it to dry and give it a coat of Testors dulcoat.



Mix up more of the olive drab color and this time make it a little lighter than your basecoat by adding a touch more white and some Yellow Oxide. Drybrush the outside areas of the segments with this color. Repeat this process once or twice more. Now you need to airbrush black around the segments. By airbrushing the recessed areas between the scale plates with black, you really make the skin come alive. If you don't have an airbrush, a black wash will work also. You basically want to 'outline' each segment. I used a Badger Sotar 20/20 airbrush loaded with black ink because it sprays such a fine line. When you are finished, lightly drybrush the outside edges of the plates with the light olive color.

Seal the kit with dullcoat and allow it to thoroughly dry. Mask the area around the belly segments with latex mold builder. Drybrush the segments with a light green color. Remove the mask and touch up the areas around the belly with a black wash (Fig 5).

Detailing the figure is last. Paint the claws tan. Give them a dark

brown wash and then drybrush them with ivory. All the suckers on the bottoms of his feet and hands are to be painted with a dark red. The eyes were painted Baltic Green with a black pupil. The mouth was painted with a mixture of tan and dark red. The lips were gently drybrushed with this color as well. The base was painted with the exact same techniques described above.



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GEO34@ix.netcom.com

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**H**e roams the corridors of time, seen only by a privileged few...a privilege that all would gladly relinquish. His appearance is normally feared, occasionally welcomed and sometimes deliberately summoned. But no matter, be assured that you WILL know Him when He comes for you. When you first sight that hooded black robe, a cold knot of suspicion forms and, as He moves closer, that coldness grows more intense. Finally, when your gaze takes in the skeletal bones, then rests on the grinning skull that, until now, was sheltered by the dark hood, His identity will no longer be a mystery.

He is, of course, Death...known down thru the ages to all as the Grim Reaper. Not content to wait 'til that appointed time when the Grim Reaper comes for you? Then consider a spectacular 1/6th scale offering of *Chronos: The Grim Reaper* from Stephen F. Venters & Associates Productions, 2040 N. Elston, Chicago, IL 60614 (Tel: 773.772.7190 • Fax 773.772.9339). Carrying a price tag of \$169.95 plus \$10.00 postage, it sounds a little on the steep side at first blush. Just a glance though, will confirm that the kit is well worth the money. (This kit also comes shipped in a sturdy box with all parts adequately cushioned and identified, and has six pages of thorough instructions.)

Minimum prep work is required. I filled a few cavitations with either Bob Smith Industries Supergold + CA or Model Master Red Putty and there were the usual parting lines to sand down. I didn't bother giving the creature a bath before priming. By the time you get thru filling, filing and sanding, there isn't going to be much mold release to worry about. I gave all the resin parts (except for the bones and skull) a shot of Krylon Sandable Filler And Primer, corrected any flaws that surfaced, shot it again and moved on. Instructions would have you add one half of the sleeve to the upper arm, install the arm bones, add the outer half of the sleeve and then mount the entire arm to the body. Instead, I mounted the upper arms to the body, adding pins for max-

imum strength. I also used Bob Smith Industries 5-Minute Quick Cure Epoxy instead of CA. I then epoxied the sleeve halves together and after they had cured, mounted the completed sleeves to the upper arms. Notice that I haven't touched the arm bones...and won't for some time. (I'm fortunate to have Tony Weddel as a friend. An outstanding freelance aviation artist, he offered valuable assistance on how to attain a realistic black scheme, including countershading and popping out details. Matter of fact, he actually took the thing away from me from time to time, saying "Watch how I do this!").

Painting started with an overall coat of Floquil Zinc Chromate Primer (actually the shade of Red Oxide). That was followed by a coat of Floquil Engine Black. On top of that went a solid coat of Model Master FS37038 Flat Black. Incidentally, unless otherwise indicated, all painting was done with an Aztec A470 airbrush. Power was an Aztec compressor at around 20 psi.

With the first three coats of paint dry, Pactra Scale Black came next. The color was airbrushed into the creases and sprayed obliquely so that the color would simply pass over certain area. This is the point where you begin to develop shading on the figure. Now we changed to a brush and a combination of Floquil Weathered Black, Pactra Scale Black, Model Master FS37038 Flat Black and Model Master Clear Flat Lacquer Finish. If you recall from previous installments of the M Files, I've described the artist's palette technique to you. This is where you go back and forth from one color to another. It's essentially a "dab and try" approach. If you don't like the results, keep working at it 'til you do. Your mix of blacks is brushed into the creases and on top of the folds. When do you have it right? When it looks the way you want it to. And if there's one thing you can do wrong, it's to be too neat or too careful. Just have at it. After all, it's only paint. If we (Tony and I) had to condense this entire paint description into a single sentence, it'd be to make a mess and then clean it up. Sounds strange, but it works.

The bones and skull, which were not primed, were tackled next. They were essentially an exercise in glazing. Using the palette method, separate puddles of Model Master FS30117 Military Brown, Model Master FS31136 Insignia Red and Model Master FS33538 Insignia Yellow were created on a piece of folded paper. Open bottles of Model Master Airbrush Thinner and Model Master Semi-Gloss Clear Lacquer Finish were nearby. Then it was just a question of using the "dab" method until we wound up with a putrid dirty yel-

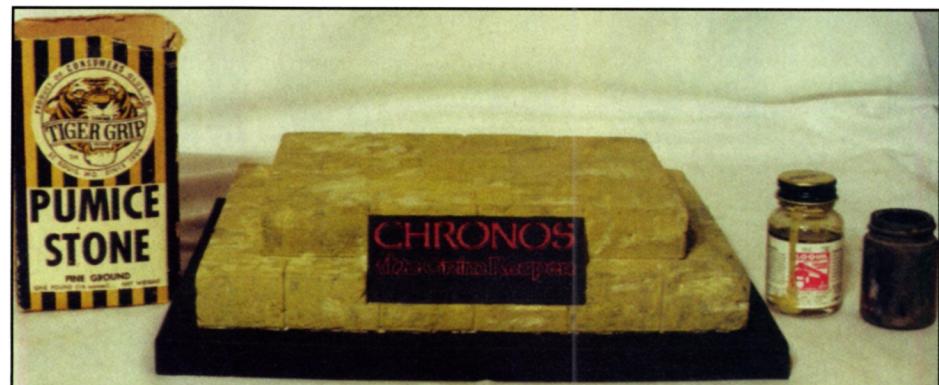


## with Richard Marmo

lowish brownish color, very similar to nicotine stained fingers. The resulting color was simply slopped onto the bones with no attempt at an even, smooth coating. In fact, the more uneven and blotchier it looks, the better. Slightly more attention was given the skull, mainly in the form of a very thin wash of the same putrid color with a bit more black added to darken it. This wash was then flowed around the teeth to bring them out a bit. Finally, the eye sockets were painted a solid flat black.

With all the bones looking appropriately old and dead, I added the fingers to the hands. Here I used Bob Smith Industries Supergold + CA. Per the instructions, I used the scythe handle as a guide to proper positioning of the right hand fingers.

*The M Files continues on Page 60...*

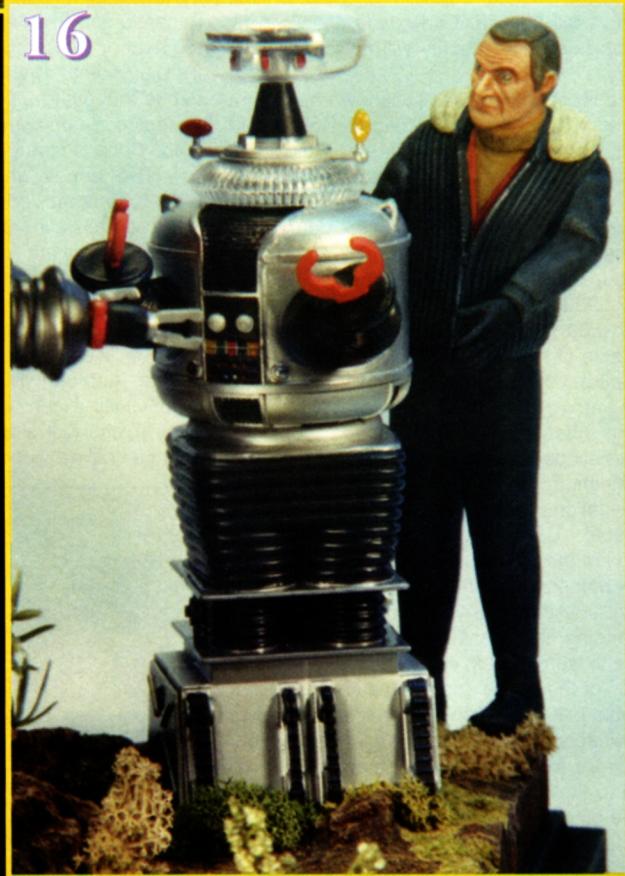


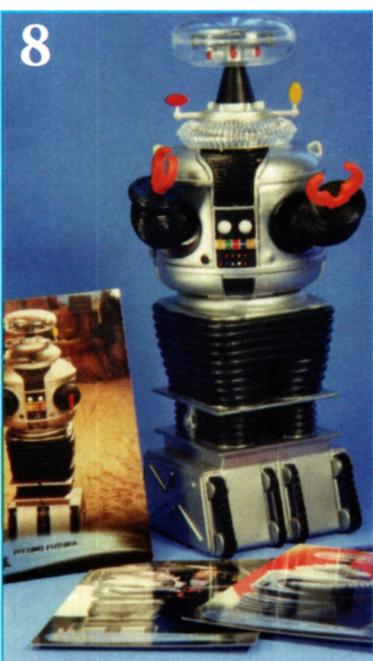
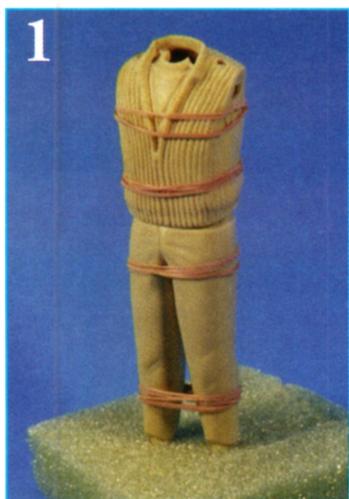


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*The process of rendering Dr. Smith and the two robots.*

*The use of Testors Metalizer Buffing paints came in handy for rendering the robots with a realistic metal finish. Spraying a number of lighter coats and buffing them with an old, clean T-shirt obtains the best results. Buff lightly at first then steadily increase pressure.*

Science fiction in film and television during the 1950s and 1960s created pop culture icons that vividly survive into the new millennium. Two of my favorites of that era are the 1956 movie, *Forbidden Planet*, and the 1965 -1968 CBS television series, *Lost in Space*. Both productions depict "futuristic" robots that are memorable central characters.

Robby the Robot upstaged the human stars in *Forbidden Planet* (though most fans will still acknowledge Anne Francis and her cute little mini-dress). What true sci-fi fan can forget the likable trio of Will Robinson, Dr. Smith and "The Robot" that dominated almost every episode of *Lost in Space*. When *Star Wars* exploded across the silver screen in 1977 and introduced thrilled audiences to R2-D2 and C3PO, I couldn't help but conjecture that director George Lucas was influenced by those clever predecessors.

Thanks to Polar Lights, modelers can now possess their own robot companions. What's even better, Robby made two guest appearances on *Lost in Space*, so diorama builders can combine both kit subjects.

#### *Planning the Confrontation of Metallic Men*

I'm fortunate to call Mr. Bob May - the actor who portrayed the B-9 Robot on *Lost in Space* - my friend. Lively discussions with Bob suggested the subject of this article and enlightened me with far too many fascinating behind-the-scenes tales to relate here. We both agreed that a loose interpretation of *Lost in Space* episode number twenty, "War of the Robots", would be a great idea to depict in miniature.

In the "War", Robby the Robot played a derelict "robotoid", discovered and reactivated by young Will Robinson. The strange machine proceeded to take over B-9 Robot's place in the Robinson space mission. Unknown to the Robinsons, the robotoid was actually paving the way for its alien masters to capture the humans. The B-9 Robot was faced with overcoming his metallic rival and saving the Robinson family.

Artistic license firmly in mind, I wanted to show a confrontation between the opposing machines and depict a typical interplay between the Robot and infamous Dr. Smith.

#### *A Look at the Kits*

In 1997 Polar Lights released a faithful reproduction of the 1960s Aurora *Lost in Space* Robot in 1/11th scale. In summer 1999, Polar gave us a slightly retooled version including a figure with a very good likeness of Dr. Smith. Six months later, modelers were treated with a Robby the Robot in the same scale.

All kits are cleanly molded with crisp detail, but there are some fit problems. The leg part halves on both robot kits have a mismatch. The clear parts suffer from poor fit, as well. Dr. Smith's arms are slightly short in length and the upper torso of the B-9 Robot is too narrow. Nevertheless, with a little extra work we can



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transform these kits into prized members of our model collections.

#### *Building the Nefarious Dr. Smith*

The likeness of Jonathan Harris, who memorably played Dr. Smith, is very impressive. Oddly however, Polar has Smith stiffly posed, holding a blaster pistol. A more typical cowardly stance would be using the Robot as a shield. I wanted Smith to place the Robot between him and the robotoid during a climactic confrontation.

This is a simple conversion anyone can do. Polar depicts Smith wearing a cold weather coat that didn't appear in "War". Removing this requires major re-sculpting, so let artistic license be your guide and don't alter Smith's clothing.

Start by assembling the leg halves and shirt insert with upper torso, but don't attach the torso to the legs yet. I like to work fast and use gap-filling super glue, like ZAP-A-GAP, for assembly. Apply super glue sparingly in tiny drops. A large application of super glue slows the setting time and weakens the bond. Rubber bands are helpful in holding assemblies together while the glue sets (*photo 1*).

Test fitting unaltered kit parts together reveals shortcomings and allows a quick study of where the figure must be changed for a more natural pose (*photo 2*). The short arms became obvious. I didn't correct this problem on my kit, but you can do so by adding 1/8th-inch thick sheet plastic shims to the upper and lower arms.

To reposition the figure, I made an angular cut at the waistline and removed a wedge of plastic off the left hip. The torso was positioned and glued in a forward, slumped pose. Cutting out a wedge on the inside of both elbows and bending raised the arms. Resulting gaps were filled with MILLIPUT™, an epoxy putty, and the coat wrinkles re-sculpted (*photo 3*). Smith's gun-totting right

hand was replaced with a suitable grasping one from my spare parts box.

The instruction sheet's painting suggestions are fine, but there were variations in Smith's clothing colors. Excellent resources for determining color schemes are the Inkworks Lost in Space collector trading cards. They reveal his mock turtleneck was burnt orange with red trim or pastel purple with light green trim and so on. I usually paint my figures like dressing them - skin first, then each succeeding layer of clothing. Artist's oils were used on Smith's face because, when properly applied, they depict very realistic flesh tones (*photo 4*). The rest of the figure was finished in a standard acrylic wash and dry brush technique.

*continued next page*

### Improving the Mechanical Men

Both robot kits can be built straight-from-the-box, but there is room for improvement. The leg halves on Robby and the Robot mismatch and must be filed smooth to look proper. Once assembled, the insides of Robby's legs are so close together it's very difficult to reach and correct. You must use a thin, elliptical modeler's file to smooth out the seam line. The seams on the Robot's rubber leg boot are easier to work, but requires more filing to smooth the match on the ribbing. Plastic model body putty may be needed to fill surface imperfections caused by the modeler's file.

To make the pose of each robot more interesting, the body of the Robot and the head section of Robby should be assembled turned slightly to the side, rather than facing straight ahead. This always makes for a more pleasing appearance and should be applied to human figures as well.

Polar Lights has supplied optional parts for converting Robby into the Lost in Space robotoid (claw hands and alternative chest plate), but fail to explain in the instructions why a modeler would want to use these parts instead of the stock Robby the Robot version. You have to be familiar with Robby's many acting roles to understand the optional parts. By the way, the instruction sheet incorrectly shows installing the robotoid chest plate upside down.

This is a good moment to say a word about creating a realistic metal finish for these robots. Before assembling the inside head parts and clear domes, you must paint the overall bodies (*photo 5*). Testors Metalizer paints are very easy to apply and yield excellent results. Metalizers come in buffing and non-buffing colors. These paints must be airbrushed, though Testor's provides them in a spray can version. The dried paint has to be top coated with Testor's Metalizer Sealer after buffing.

When using buffing colors, spray on light mist coats and allow them to dry for about ten minutes. For best results, buff with an old, clean tee shirt. Buff very lightly at first, gradually increasing pressure as the finish begins to "buff up" to the desired metal-plate look.

The instruction sheet's color suggestions are mostly correct, but note the B-9 Robot had two schemes. The black and white first season version had the Robot's primary color as aluminum torso and lower body sections with silver-gray flexible arms, legs and neck - NOT dark gray, as stated in the instructions. The more colorful version appeared in the second and third TV season episodes.

The biggest headaches with both robot kits are the clear parts. Robby's voice tube panel leaves a small gap where it meets the main head housing. Little can be done to correct this, except for scratchbuilding a replacement part. In addition, the mounting pegs on this clear part show through the panel. To correct, cut off the pegs and sand the backside of the voice panel smooth, then paint the back a dark blue. The voice panel lit up blue when the robot spoke. A seam on the B-9 Robot's bubblehead cannot be hidden and must be lived with as a kit imperfection.

The clear dome's fit on Robby is even worst. After assembling the entire head's interior components I discovered the dome wouldn't fit over the main head housing. It took long study before I realized the main gyro stabilizer assembly on the top of his head was too tall, preventing the dome from resting properly. I sliced 1/8th inch off of the bottom of Part #1 and removed the mounting pins on Part #3. This made assembly of the stabilizer tricky, but it shortened the height and allowed for a better overall fit.

Don't use regular plastic cement or super glue for attaching clear parts. These adhesives will fog the plastic. Testor's has created Clear Parts Cement that works well or you can use Elmer's School Gel, though the bond is not as good (*photo 6*).

A study of B-9 Robot photos clearly show the kit torso is too narrow, but there's nothing that can be done to correct this flaw. The B-9 Robot's arms were repositioned in a defensive motion. To prevent unwanted light leaking into the body via the clear neck ring, cut a sheet plastic disk to cover the neck hole on the torso (*photo 7*). I tinted the inside of the clear parts dark gray, not bright red as so many modelers have incorrectly done. As all production photos and videos reveal, the B-9 voice panels were DARK and

COLORLESS until the Robot spoke. Sometimes the shooting set lights would illuminate the chest grille reflector, resulting in a silver color. Some minor body filling is necessary on the arm and upper body seams.

Painting is more complex on the Robot than Robby. As mentioned earlier, the first season version was mostly silver-colored. When Lost in Space became televised in color, our Robot underwent a revamp to make him more visually interesting to the TV viewer (*photo 8*). Though the scene I depicted occurred during the earlier paint scheme, I opted for the more colorful model. Okay, call it artistic license.

### Lost in Base

Though I list this as the final step, you need to build a diorama base simultaneously with the figures. That's necessary to plan figures positions, figure posing and sculpting the groundwork.

Like most diorama builders, my available display space is at a premium. I wanted to keep the base size small and eliminate unnecessary "dead space" without crowding the scene's subjects. A miniature foam rock wall product caught my eye during a visit to a local model railroad shop. It had a bizarre texture that suggested a twisted alien planet surface (*photo 9*). I found an unfinished wood plaque in an art supply store, which served as a base. To contain the groundwork, a small stripwood ridge was glued on the base.

The alien landscape needed an arid, desolate appearance with odd plant growth. Dried plant roots (in this case, dead ivy vines) make excellent twisted trees (*photo 10*). A paper mache craft product called Celluclay was mixed with water until it became the consistency of clay then applied to the rocky surface to represent earth. Fine grain sand was pressed into the wet Celluclay to give it texture. Figures should be lightly pressed into the soft groundwork surface to create footprints and tread marks (*photo 11*).

After the groundwork completely dried, the earth was painted an eerie, dark shade. Instead of using a wash of darker paint over the groundwork to create shadows, which sometimes can be unrealistically harsh, I brushed ground pastel chalks and paint pigments into the desired areas. These chalks create a natural feathered blend between colors. Ground chalk is a loose dust and must be fixed in position with clear matt overspray. Testor's Dullcoat works well (*photo 12*). Highlighted details were accented by dry brushing on successively lighter shades of the ground color, touching the brush across the raised sand texture (*photo 13*).

Keeping in mind the planets occupied by our spacewrecked Robinson Family was arid, alien environments, I "planted" a few pieces of odd-appearing plastic foliage found in a crafts supply store. Various colors of lichen and WoodLands Scenics turf completed the strange landscape. Model railroad hobby shops carry these great diorama items.

Our "actors" were now glued to their positions (*photos 15 & 16*). The scene complete, you can almost hear Dr. Smith squeal, "Protect me, you mechanical booby!" 



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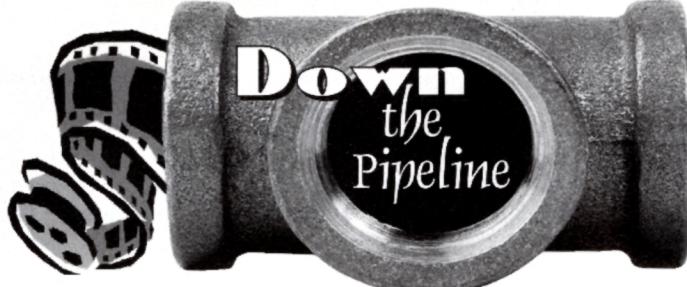
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From Movies to Models: What We May See in Kit Form...



With Jim "Mr. Hollywood" Bertges

**S**piderman at last. It seems that most of the legal wrangling is over and Sony Pictures will be teaming with Marvel comics to finally produce a Spiderman movie. Marvel's best known character has been tied up in the courts for years in legal battles over who owns what rights, but most of the parties involved have sorted out their differences and things can proceed. Sony's first preference for writer/director was James Cameron. Cameron wrote a detailed treatment for his version of the film years ago for Coralco. That treatment is now the property of Sony, but they've hired Sam Raimi of Evil Dead and Xena and Hercules fame to direct. The film will draw on James Cameron's treatment but the story probably won't be fully Cameron's.

Speaking of Jim Cameron, however, he will have his first TV series effort airing on Fox next year. **Dark Angel**, starting Jessica Alba, who was recently seen in Drew Barrymore's *Never Been Kissed*, is set to start-up sometime in 2000. The story concerns Max, a genetically enhanced human prototype who runs away from her military handlers and slips away into the underground street scene of 21st century San Francisco.

In further Marvel news, now that the comics giant is recovering from its financial woes and has a new leader in Toy Biz president, Avi Arad, there are many new Marvel-related projects in the works. Aside for Spiderman and the **X-Men**, **The Hulk** has been revived at Universal with Gale Anne Hurd (Aliens, Terminator 2) producing. **Prime** is being developed for a live-action feature, Chris Columbus' production of the **Fantastic Four** is in the works. Sony is developing **Dr. Strange** as well as Spiderman, Wesley Snipes and New Line are working on a **Blade** sequel. Snipes is also developing **The Black Panther**, **Namor**, **the Sub-Mariner** is in development and **Daredevil** and **Iron Man** are still in contention with the likes of Tom Cruise and Nicholas Cage interested.

In another comics-related production, Mike Anderson, director of *The Simpsons* is teaming with Film Roman, the folks who animate the *Simpsons*, to do a feature version of Gilbert Shelton's **Fabulous Fury Freak Brothers**. Based on the popular underground comix of the 60s and 70s, the movie will feature Freewheelin' Franklin, Phineas and Fat Freddy as well as Fat Freddy's Cat. It's for those of us who lived in the 60s and can still actually remember it.

With the original cast in place to repeat their roles, **The Mummy 2** is set to start shooting this spring for a May 2001 release. Brendan Fraser and Rachel Weisz and John Hannah will be back in front of the cameras and original screenwriter, Stephen Sommers has already submitted the sequel script. The story will have Fraser and Weisz married with a 9 year old son and locations will include London, Egypt and Morocco.

Remakes are making news as well. New Line, the company that turned *Lost in Space* into a big budget space extravaganza has picked up remake rights to the SF classic **Forbidden Planet**.

There's no word about any casting plans or a start date yet. Another remake in the works comes from Jaws producer Richard Zanuck who is teaming with Fox to take us back to the **Planet of the Apes** with Tim Burton possibly directing. Stay tuned.

Star Trek actor and director Jonathan Frakes has signed with Centropolis Entertainment to direct a Science Fiction comedy called

**Steve Was Here**. The story involves a financially depressed town that stages a phony alien landing to make itself into a tourist attraction and they end up with more than they bargained for.

Arnold Schwarzenegger is ready to become a pulp hero. In league with Frank Darabont and Chuck Russell, Arnold is ready to take on the role of **Doc Savage, Man of Bronze**. The project will be a co-production between Universal and Warner Bros. It will take a more serious look at the 30s pulp hero than the 1975 George Pal version of Doc's exploits. Darabont is best known as the writer and director of *The Green Mile* and Russell has dealt with both Arnold, in *Eraser* and comic heroes, in *The Mask*.

Godzilla will be stomping around again, but not the revised, Americanized version, nope. Sony Pictures has acquired the rights to distribute **Godzilla 2000: Millennium**, the Big G's latest from Toho Studios. Once again, the radioactive lizard will be battling an Earth threatening menace awakened after a 6000 year slumber beneath the sea. It is said that the release of this version will have no effect on the planned sequel to the recent Devlin/Emmerich effort.



Steven Spielberg will produce a new mini-series for the Sci-Fi Channel called **Taken**. Based on human abductions by aliens, the series will feature multiple characters and span several decades. The projected budget for the mini-series is upwards to \$40 million. It will air in the third quarter of 2000 and will run two hours a night for ten consecutive nights.



All you Friday the 13th fans grab your hockey masks. **Jason X** started shooting in March for a release sometime next year. Kane Hodder will return as Jason. The story is set in 2455 on abandoned Earth where a group of students on a field trip discover the cryogenically frozen Jason and a young woman. The bodies are taken to their spaceship and the horror ensues. The long awaited **Jason vs Freddy** is still in the works and may make it to theatres next year as well. Both films are from New Line.

Alex Proyas, director of *Dark City* and *The Crow* has his sights set on Edgar Allan Poe's **The Masque of the Red Death** for his next project.

Proyas will write the screenplay with his partner Stuart Hazeldine. They plan to make it more of a "medieval fantasy" than the well known Roger Corman version of the same story. In case you're not familiar with it, the story focuses on a group of noblemen and women who barricade themselves inside a supposedly impregnable fortress while the black plague devastates the population outside their stone walls.

Terry Pratchett's **Mort**, is scheduled for the big screen. Part of Pratchett's long running Disc World fantasy series, **Mort** is to be produced by Universal International Pictures and Scala Productions. The story takes place in Disc World, a planet shaped like a plate that rests on four elephants standing on a giant turtle swimming through space. The story involves Death's apprentice, Mort, who accidentally kills the wrong person and jeopardizes the entire fabric of the universe. Sounds like fun.

Tune up your fangs, Dan Curtis, producer-director-writer of the original TV soap, **Dark Shadows**, plans on taking the vampires and werewolves to the stage in a musical. Taking his lead from the touring "Jekyll & Hyde" musical, Curtis is figuring out how to put a tuneful spin





on the supernatural goings on.

Catherine Zeta Jones of *Entrapment* and *The Haunting* fame, will star in a remake of **The Tenth Victim**. The original was an Italian film starring Ursula Andress and Marcello Mastroianni, based on the Robert Sheckley short story, *The Seventh Victim*. The story tells of a future society where violence is channeled into organized murder hunts. The title refers to the characters' score in the game.

The cat's back, again. Universal Pictures has hired the screenwriter of *Carrie 2* to update and relocate the 1942 Jacques Rourier classic, **The Cat People**. This is the second remake of this story, the first was done by Paul Schrader in 1982 and starred Natassia Kinski and Malcolm McDowell. The new version will be set in 1990s New York. Now that I think about it, it probably won't come out until after 2000, so it will be in 2000s New York.

Previously reported as *Shadow of the Vampire*, a new film shooting in Luxembourg now called **Burning the Light** is becoming very interesting. It is produced by Nicholas Cage's Saturn Films and stars John Malkovich and Willem Dafoe. What's interesting, you might well ask? Well, this is the fictionalized account of the filming of the classic vampire film, *Nosferatu* by F. W. Murnau. Malkovich portrays the director who is so obsessed with reality that he actually casts a real vampire to play the title role in this film. Dafoe will portray the film's star, Max Schrek. See, I told you it was interesting.

Tim Curry may be donning super villain duds for the pilot of a TV series called **The Unbelievables**. The show was created by Ed Solomon, co-writer of *Men in Black* and concerns a group of retired super heroes who are trying to get back into serious hero-ing. The leader of the bunch is played by Corben Bernsen. Curry is their nemesis, a Joker-like villain who runs a coffee and juice bar when he's not perpetrating evil deeds.

The Wachowski brothers, hot off their incredible success of *The Matrix*, are getting one of their early screenplays produced by Trimark. **Carnivore** is described as a sexy, surreal gothic thriller concerning a young man who falls for a mysterious woman. She finds him lodging in a boarding house where the guests disappear frequently and the food has a peculiar flavor. The producers are in talks with Night of the Living Dead director, George Romero, to direct.

Once he got married, you must have known that a blessed event would follow...that is if he made enough money. That's right, last year we had *Bride of Chucky*. Now, get ready for **Seed of Chucky**. It seems that series creator and screenwriter, Don Mancini has figured out a way for his little evil dolls to reproduce. Jennifer Tilly is in talks to reprise her role as Chucky's plastic bride, Tiffany. The new picture is described as a spoof on *Rosemary's Baby* and should be making its way into theatres sometime in 2000.

For you TV fans, and you know who you are, Drew Barrymore plans to star in and produce a big screen version of **Charlie's Angels**. William Forsythe, the voice of the original Charlie is being courted to reprise his role. The updated "Angels" promise James Bond style action mixed with Austin Powers-type humor. We'll see...



The previously reported **Monkey Bone** is taking shape. Brenden Fraser will portray the cartoonist trapped in Dark Town with his own cartoon creation after he slips into a coma. Whoopi Goldberg will confront him as Death. The picture is to be a combination of live action and stop-motion animation and will be directed by Henry Selick, of *A Nightmare Before Christmas*.

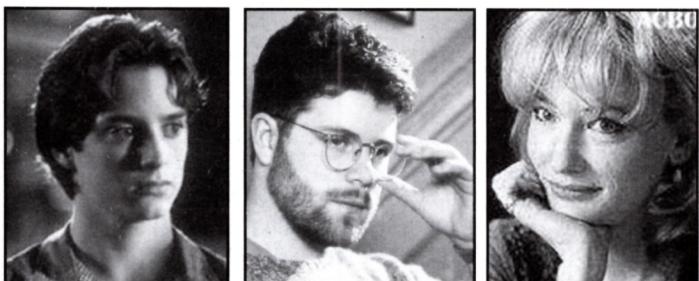
Alliance Atlantis Communications is teaming with Top Cow Comics to simultaneously create a movie and TV

series based on the same premise. **The Project** was developed by Top Cow top guy, Marc Silvestri. The story involves a "mission impossible" group who discover that they've been genetically engineered to have special powers such as telekinesis and shape shifting. It hasn't been decided if they'll use the same case for both the movie and the TV series, but the plan is to shift the current teen movie trend away from horror and toward super heroes. This is the first time a TV series and a film have been developed at the same time.

Another Top Cow Comics property, **Fathom**, is set for the big screen. Fox Animation Studios will bring life to the scantily clad underwater comic book sensation. The story involves a woman named Aspen who has no memory of her past, but becomes a champion swimmer and marine biologist and discovers a mysterious underwater race and that she, too, has water-related powers.

Good news for you anime lovers. Columbia Pictures is planning a live action version of the classic TV program **Astro Boy** for Christmas 2000. For those who aren't familiar with one of the most popular characters in Japanese culture, Astro Boy, or Tetsuwan Atomu as he's called in his home country, is a robot constructed by a scientist to replace his lost son. Of course, he uses his robotic super powers to fight evil in the world. Envisioned as a Pinocchio story set in the 21st Century, Jim Henson Productions will bring the tale to life through animatronics, CGI and live action.

Ridley Scott has picked up the rights to Isaac Asimov's time travel novel, **The End of Eternity** for his company, Scott Free Productions to produce and he will direct. The story is set in a future where a superior race of humans called Eternals have the power of life and death over normal humans. They also control time by being able to create or destroy the past, present or future. One Eternal falls in love with a mere human which is against all the rules and must change time so their love can endure. No studio is involved yet, but it's only a matter of time.



In **Lord of the Rings** casting news, we have Elijah Wood as Frodo, Sean Astin as his companion Sam, Ian McKellen as the wizard, Gandalf, Christopher Lee as Sauron, Ian Holm as the older, wiser Bilbo, Liv Tyler as the fairy queen with other roles being rounded out by John Rhys Davies, Cate Blanchett and Viggo Mortensen. The first of the three installments is being shot now in New Zealand under the direction of Peter Jackson. Jackson is best known for *The Frighteners* and *Heavenly Creatures*.



Finally, just when you thought that there weren't enough old, boring, crappy sci-fi series to fill up one cable network, Viacom is thinking about creating another Science Fiction Channel. What this means to the normal science fiction fan is that since there aren't really enough old SF series to rerun twenty-four hours a day on two networks, somebody is going to have to produce some new Science Fiction stuff. Look for the new channel on your cable box sometime in 2001.

MR

## The M Files continued from page 55...

It's also recommended that you drill and pin all of the fingers. I didn't and haven't had any problem. If you decide to, I'd suggest that you use something smaller in diameter than the indicated paper clips, mainly due to the delicacy of the fingers. After dry fitting the arms and making any necessary adjustments so that they'll seat properly, both arms were epoxied in place and the skull was installed in the cowl (hood). Before permanently mounting the cowl/skull on the body, be sure to trap the neck shackle between the two.

Turning to the three-tier base, it first got a coat of gray primer. That was followed with a solid coat of Floquil Mud. When it had dried, I reverted to my "sloppy" method. Dirty thinner was applied, sometimes using a near-dry brush method, sometimes wet and occasionally very wet. Depending on how much you scrub or brush, the Mud will dissolve and blend with the underlying gray. Finally, I sprinkled fine ground Pumice Stone (check your local lumber yard) over the base and blew off the surplus. The end result is a very realistic stone base that looks like it was cut eons ago. Notice that I did not use any clear flat or other sealer. To do so would have completely destroyed the effect I had just created. With the stonework done, the smooth lower level (which is intended to function as a frame) was painted with Model Master 37038 Flat Black. Raised lettering on the integral sign that says "Chronos: The Grim Reaper" is painted with Model Master British Crimson. While it's a tricky piece of brushwork, you'll find that a 10/0 Polly S Golden Fox brush makes it relatively easy.

I replicated a woodgrain finish on the scythe handle and the wood parts of the hourglass housing with a mix of Model Master FS30117 Military Brown and Model Master FS31136 Insignia Red, along with Semi-Gloss Clear Lacquer and the familiar palette method. I also added black eye sockets to each of the death's heads that are part of the hourglass housing posts. Then the clear hourglass part was straightened out (it comes this way, so don't think you got a bad part), cleaned up and then given a couple of coats of Future Floor Wax. After I added the pewter butt cap to the scythe handle, it was time to pin the Reaper. Normally, I use large paper clips as my pin source. In this case, I opted for some 1/8" diameter brass tubing. Two of them under the base will be sufficient. With the pins installed, they can be used to create "locating" scratches on the base. Drill the matching holes, test fit and do the final installation with

epoxy. Before final installation, be sure that you'll be able to slide the scythe handle into place after the fact. I could, but... be sure to slip the handle thru the Reaper's fingers first. Incidentally, do this where you can keep track of any fingers that pop off. Believe me, it's no fun trying to find a little finger that landed on the floor some twelve feet away! A mix of Model Master Steel and Floquil Zinc Chromate Primer was brushed on the scythe blade, then the cutting edge of the blade lightly filed to expose bright metal. Once that was done, the top cap/blade was mounted to the handle with CA.

Assembly of the hourglass housing is fairly easy and Stephen Venters includes a cast resin jig to make your job easier. It does work, but I didn't use it. Instead, I installed the clear part, added a little bit of Pumice to the top hollow (perfect sand), mated the top piece and set it aside for now. The brass chain has to be colored. Venters suggests Blacken-It, which does an excellent job. However, rather than spend a couple or three hours trying to chase some down, I took the coward's way out and painted the chain Floquil Gun Metal. The chain is attached to the neck shackle and dropped thru the left hand so that it rests on the juncture of the thumb and forefinger tips. Adjust the drape between the neck and hand to where it's pleasing for you, then CA the chain to the fingers. Now add the top and bottom pewter fittings to the hourglass and attach to the end of the chain. Take your time here. An Opti-Visor, patience and steady hands will be the best tools you can have for this step.

Now step back and study the finished figure. You may find that you need to do some additional brushwork with Flat Black, Scale Black or pure Clear Flat. Whether you do or not will depend on what effect you're trying to attain and is strictly subjective. We wound up doing a good bit of additional work with Model Master Flat Clear Lacquer in order to kill some of the high point reflections and replicate an appropriately aged appearance for the fabric.

Finally, because I'm planning on adding a clear acrylic dust cover, I mounted the Reaper on a piece of pine that was cut to match the dimensions of the base. A frame of Walnut (with top edges rabbeted to accept the dust cover) was added around the base, padded feet went underneath to protect finished surfaces and a couple of antique brass handles will make picking it up easier. With that, your Grim Reaper is done!!!

MR

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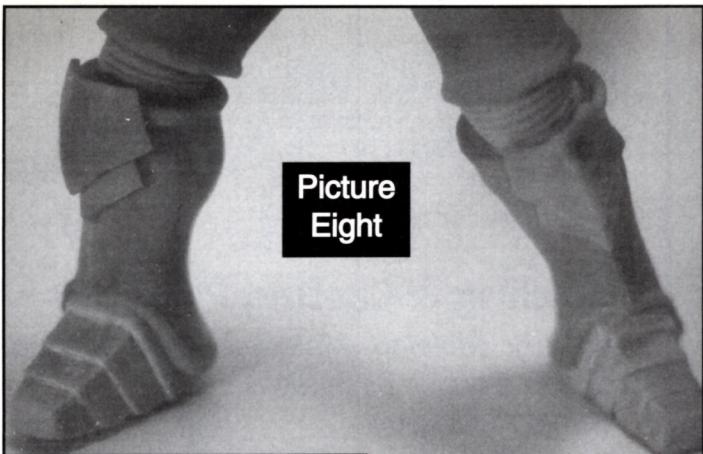
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## KEN KELLY'S Snake Pit™



Picture Eight



Picture Nine

in. By turning the blade at an angle to the surface, varying from 30 to 90 degrees, and drawing it gently across the surface of the clay, you can remove all the scratches left by the sandpaper. You do have to be careful not to nick the surface and that's why a dull blade usually works better than a sharp one... less "bite".

With the basic shape of the torso armor complete it was time to work on the head. This was critical and would set the overall tone for the piece. Most of the reference drawings showed the SOBs (Sisters of Battle) with bare heads. I was looking for something more "nun-like". I attended parochial school when I was young and still have very strong memories of the Sisters. The particular order at my school wore

black from head to foot including a long black veil that was square on top with a starched white piece over the forehead. In my memory it was very imposing and authoritative (Carrying around a ruler the size of a 2 X 4 didn't hurt that image).

One of the nice things about using sculpey over vinyl is you can play around with a sculpting idea on the piece, and if you don't like it just peal it off and start over. I did this a few times until I came up with a look that fit my memory and still fit the look of a futuristic "combat nun". I pealed the prototype off and started with the real sculpting of the head armor. Each layer was sculpted and baked before adding the next layer.

The first item was a flex joint around the neck. This joint wouldn't be any different than the knees or elbows and I applied it the same way. The next layer was an armored helmet that would cover the head completely except for the face (See Picture 6). The nun's head piece was added over this and sculpted. This was squared off and the area on the sides and back of the head sculpted to resemble heavy, flowing material. At this point I paused and looked at the whole piece. The head was perched on top of this armored torso, but didn't seem connected. I resolved this by adding a heavy armored collar around the neck, but leaving it open in the front. This covered almost half the detail that I had painstakingly sculpted into the fabric, but was perfect. The collar was open in the front and showed the detail of the flex-joint around the neck. I also allowed some of the material of the head piece to flow out from inside the collar. It looked great, but would turn out to be a pain. The little tips were very delicate and my fat fingers snapped them off twice before I placed them off to the side until the entire figure was completed (See Picture 7).

I stepped back and looked at the piece again (not for the last time) and it looked rather plain. I envisioned this woman as a leader and in Warhammer 40K leaders quite frequently have very ornate armor, but this was a nun (well, sort of) and highly ornate armor wouldn't fit the image (I would change my mind several times about this as the figure progressed).

There are several icons shown in the reference material for the SOBs. The fleur-de-lis for the entire organization of SOBs, six different symbols for the six different Orders of Sisters, skulls and eagles for the Emperor, and the Roman Numeral II, overlaid with a star and/or skull for the Eclasiarchy (the Church). At this point I had to decide how I was going to paint the figure. This seems a little premature, but each Order has its own icons and color scheme. Also, all the orders use different combinations of red, white and black as their colors. I decided on the Order of the Bloody Rose. Their symbol is, of course, a blood red rose. This and other symbols would be sculpted into a variety of pieces.

First came the knee armor. In Warhammer 40K most human knee armor is an extension of the armor for the lower leg. This was done in two stages. For the right knee I first sculpted two overlapping angular plates that were attached to the shin just below the knee (See Picture 8). Then a large plate, angular at the bottom and oval at the top was placed over the previous plates. After baking and sanding I added detail to the upper plate. This consisted of a rose, symbolic of the Order of the Bloody Rose, and a serrated edge decoration (See Picture 9). I liked the edging so much that I extended its use throughout the figure. The left knee was done in an identical manner except for the device added to the large plate. For the left knee I sculpted a fleur-de-lis, the symbol for the Sisters of Battle and overlaid a small rose in the center. At this point I added edging to the lower torso and the gauntlets. I also sculpted a ribbed vertical detail on the front of the torso. By running it from the collar to the waist it seemed to visually tighten up the entire piece. At this point I attached the arms using epoxy putty and blended them into the torso with sculpey and baked (See Picture 10).

Warhammer 40K armor is not simply massively heavy static plates of plassteel or ceramic material. This armor is powered, thereby greatly increasing the strength, speed and endurance of the wearer. The power source is worn on the back and provides a variety of functions such as power, air purification, cooling, emergency medical care, communications, etc. At this point I sculpted a mounting plate for the power pack on the back of the figure (See Picture 11). One interesting thing about the imagery of the SOBs is the mixing of the armor of a warrior and the flowing robes of a nun. The Codex showed a few different interpretations varying from lots of robes to minimal. I chose to minimize the amount of material without losing the effect. There were four pieces of material sculpted: two pieces across the shoulders and a two-part skirt (more about the cursed skirt later). I rolled out two pieces of sculpey approximately 2" X 3" and 1/8" thick. Each was draped over the shoulder and kneaded securely into place. A pleated effect was added similar to the cover art on the Codex.

The heavy shoulder armor came next and compared to the rest of the figure was a breeze. First I rolled out two squares of sculpey approximately 1/4" thick and cut out the basic shape. Each piece was then gently placed on the figure's shoulders and pressed into place. Any final trimming was done at this stage and the figure baked with the shoulder armor in place. Now came the delicate part. If I didn't press the clay in to hard it "should" pop right off. Luckily it did. Next I added wings and a skull to the left shoulder armor. Baked it and added the standard trim that I mentioned earlier. The right shoulder armor was more challenging. The reference material showed a standard fleur-de-lis on all the figures, but I wanted something more elaborate, yet still in keeping with the overall theme of a warrior-leader. The six different Orders of the SOBs each have a specific icon as I mentioned earlier. They also have individual battle flags. The battle flag for the Order of the Bloody Rose shows a rose on a thorned stem with a scroll at the base and crossed swords behind the rose. Sound complex? It was! The rose was sculpted in three layers and baked. Next I added the stem, thorns and the scroll which overlays the stem. Before baking I added the Motto "Ferox Pious" by carefully scribing the letters into the soft sculpey with the tip of a No. 11 blade. No coffee during this phase... I finished up by adding the crossed swords (See Picture 12).

At this point I was feeling pretty cocky. The figure was looking great. Life was good! I had a few cracking problems to contend with, but nothing I couldn't handle. Reference cracking...super glue is the standard fix for sculpey and it works fine, but don't bother until you're through baking the piece for the last time. Otherwise the fracture may just reappear parallel to the old one.

The only two items of importance left to be sculpted were the two halves of the skirt that would hang from the bottom of the torso armor to just below the knees. It all started well enough. I rolled out two rectangles 4" X 5" and 1/8" thick. I wanted the material to have a lot of depth so

I wanted multiple pleats along with a basic flow consistent with the pose of the figure. I used my third favorite tool; after my fingers and a #11 blade to make the pleats. I have a stainless tool shaped like a very small flattened spoon that is great for shaping various smooth curves. In this case I started in the middle of the rectangle and formed a trough in the sculpey from top to bottom. Use a rubbing alcohol/water 50/50 mix to lubricate the tool and it flows through the clay without grabbing. This was repeated from side to side until the surface was covered with deep parallel grooves spaced approximately 1/16" apart. The top of the skirt had to fit under the torso armor so I cut a "V" of appropriate size in the top of the clay. The skirt was then fit on the figure, adjusted, trimmed and baked while on the figure.

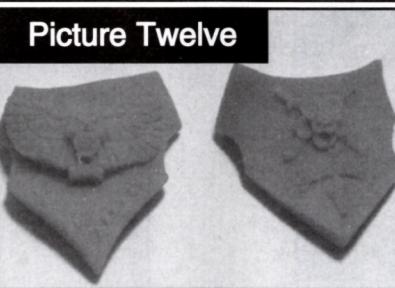
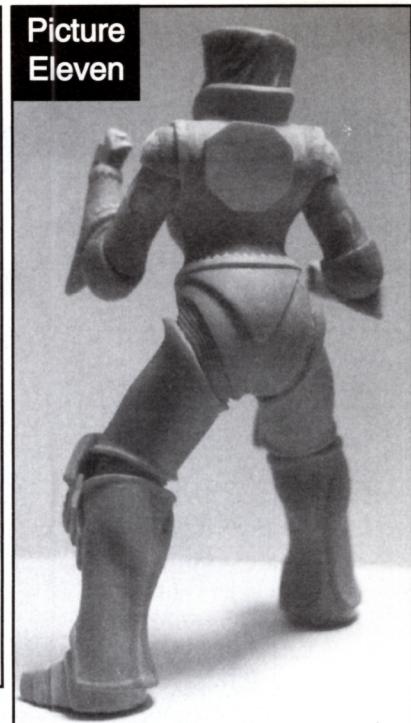
This is where a "problem" developed. Remember when I baked the shoulder armor on and then popped it off. Well the front skirt wouldn't pop off. After thinking about this for a while I told myself, "Well, leave it on. It will make the painting a little more awkward, but who would look up her skirt anyway." So I blissfully started on the rear skirt. All proceeded well until I placed the soft skirt on the figure and headed for the oven. One thing I haven't mentioned is the orientation of the figure while baking. This figure is over a foot tall and won't stand up in my oven. What I had been doing was laying it on its back on a small plate and supporting it with "cushions" made of sculpey. Well now I had the skirt on the back and on the front and couldn't lay it on either surface without damaging the skirt. Being ever so clever I used a deep bowl and supported the figure on the rim. Two legs, an arm and a shoulder seemed like enough support so I put the figure in the oven, set the timer and walked away...

This is where it got ugly. When I opened the oven and pulled the figure out the sculpey on the left arm had shattered and separated from the vinyl beneath. Pieces and parts were lying in the bottom of the bowl. I set the bowl/figure on the counter to cool and walked away in shock. When I came back fifteen minutes later it was worse. Not only had more pieces of the armor on the left arm fallen into the bowl, but I noticed that the vinyl arm was badly warped. The weight of the figure had been too much! At this point I was seriously depressed. I had gone from checking out my paint brushes to a major repair job in less than an hour. I picked the figure up, set it on my work table and didn't look at it for two days...

Having recovered my sanity I began to think logically again. First, I straightened the arm by heating it with a hair dryer and holding it in place while it cooled. Next I removed all the remaining sculpey from the left forearm and encased the forearm in a layer of epoxy putty. This was not going to happen again! Then I began to re-sculpt the armor that had broken off placing sculpey on top of the epoxy putty. What had been simple when the arm was separate from the figure became a pain in the butt with the arm attached, but I finished it and it was as good as the original. While all this was happening the front skirt fell off in my hands, soon followed by the rear skirt (*See Picture 13*). Luckily neither was badly damaged, but I was still considering an exorcism or a seance at this point since it was becoming obvious that I had angered the modeling gods somehow.

Next I drilled a 1/4" hole in the bottom of each foot and inserted a 2" long threaded rod halfway in. I mount all my figures on a stone base and with the way my luck had been running I wanted the figure as stable as possible. After drilling matching holes in the stone base I stood the figure up on the base and breathed a sigh of relief. Baring an earthquake at least the figure wouldn't fall over!

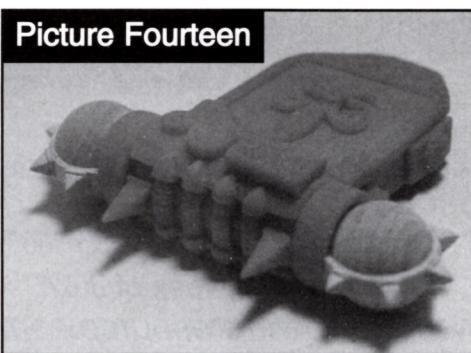
Being a little paranoid by now, but infinitely grateful to at least be back where I had been five days before, I put the figure aside and worked on the power pack. Reference material was slim so



I went to a local hobby shop and bought one of the 25mm SOB gaming figures. The power pack is a separate piece and very nicely detailed considering it's only 3/8" across. Using this tiny model I constructed a basic wedge and methodically added detail and baked, added more detail and baked some more until the piece was finished. This was positively therapeutic after the episode with the skirts. The only interesting part was constructing two spherical chambers located on the top. I tried three times to make a sphere out of sculpey and no matter how much I sanded and sliced they never looked right. I finally went out to a craft store and found 1" diameter wooden balls that fit perfectly (*See Picture 14*). This completed the basic construction of "Mother Superior".

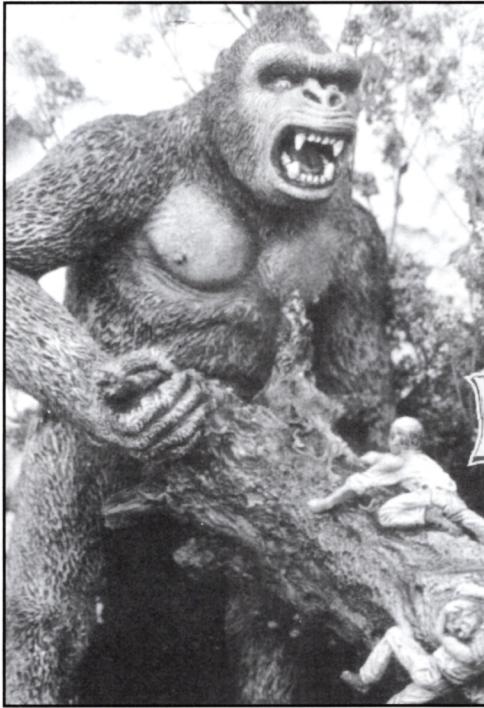
Well, what went well and what would I do differently now that the sculpting is complete? The basic concept is still valid. Use a simple inexpensive vinyl figure and make it into something unique. Things that I would change...I think I would fill the figure with epoxy putty for rigidity. That along with the reinforcing rods at the joints would make the figure very stiff and durable during the baking process. What I would also do is sculpt each appendage separately and then put the piece together, much as I did with the arms. Super sculpey can take multiple bakings, but there is a limit. After 30 or so bakings it starts to become brittle. It also softens somewhat each time it's heated and the surface is susceptible to damage until it cools and hardens.

The next article will cover the priming, painting and final detailing of the figure. I'll also cover the construction of the two weapons. One will be a power sword made of steel and detailed with sculpey. The second will be an automatic weapon called a bolter that will be made entirely of sculpey. Until then, may the modeling gods be kind and your brushes stay pointed!



Coming... In Issue #35 of

# Modeler's Resource®



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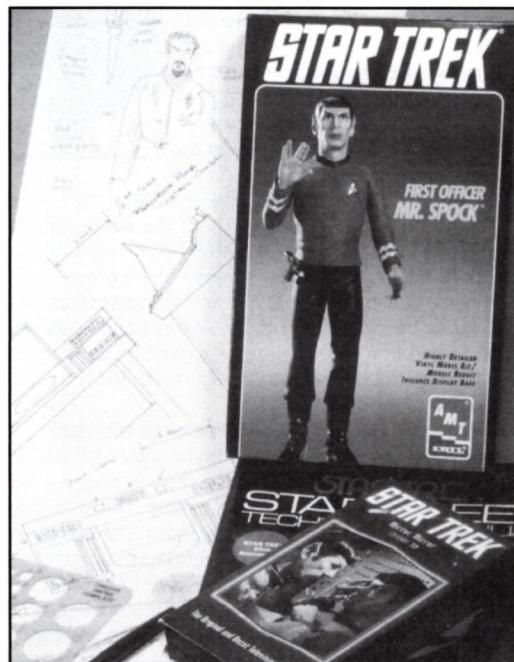
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